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MAD DOG'

Untangling the bizarre saga of Jeff Beck, Wall Street's Great Pretender—an excerpt from the new book by Anthony Bianco

NEW YORK®

THE WALL STREET JOURNAL
MONDAY, JANUARY 22, 1990
Top Deal ker Leaves
A Trail of Deception
In Wall Street Rise
Drexel's Jeff 'Mad Dog' Beck
Dazzled Many With Tales
Of War Heroics, Wealth
Dog Biscuits and a Movie Role

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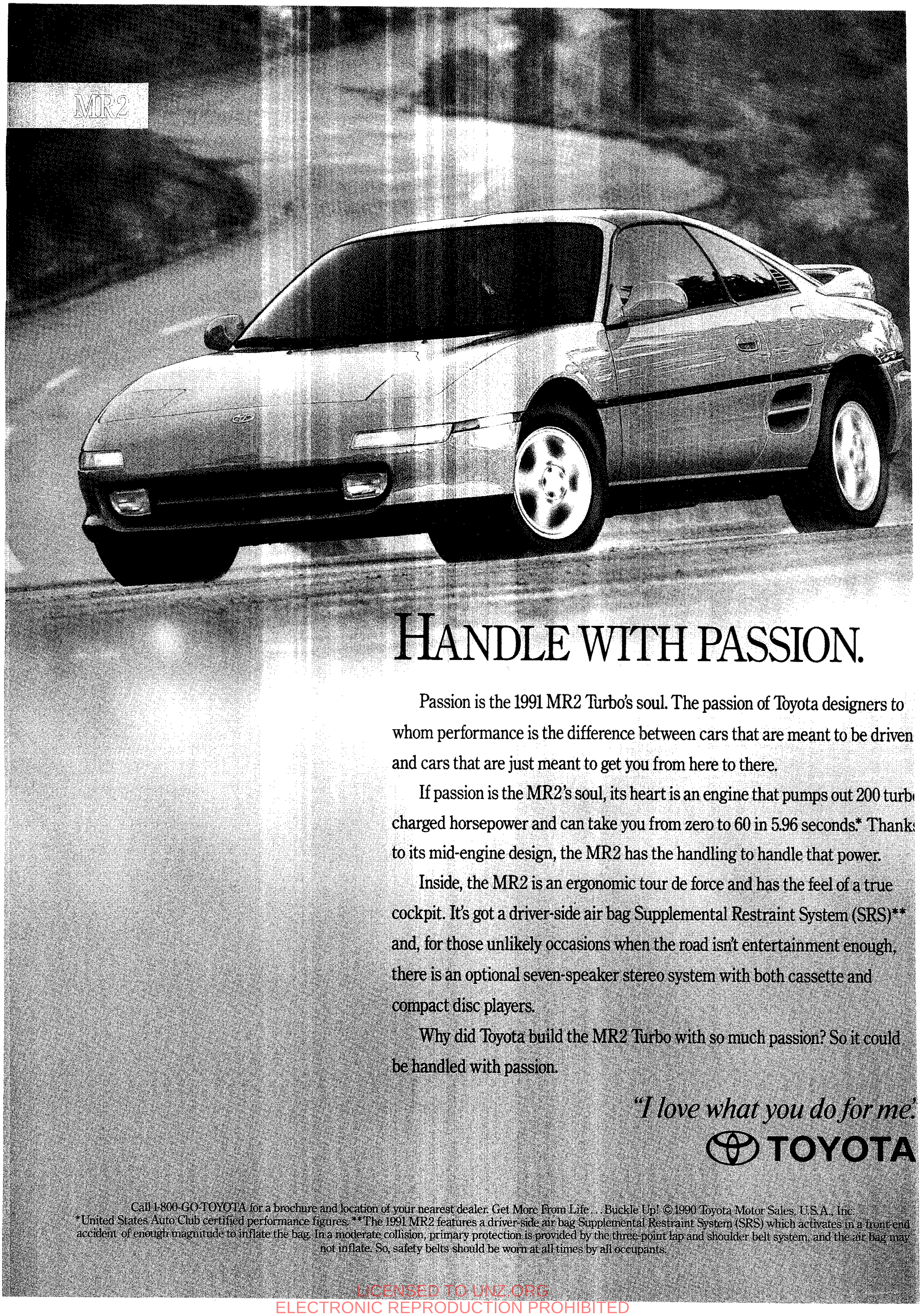

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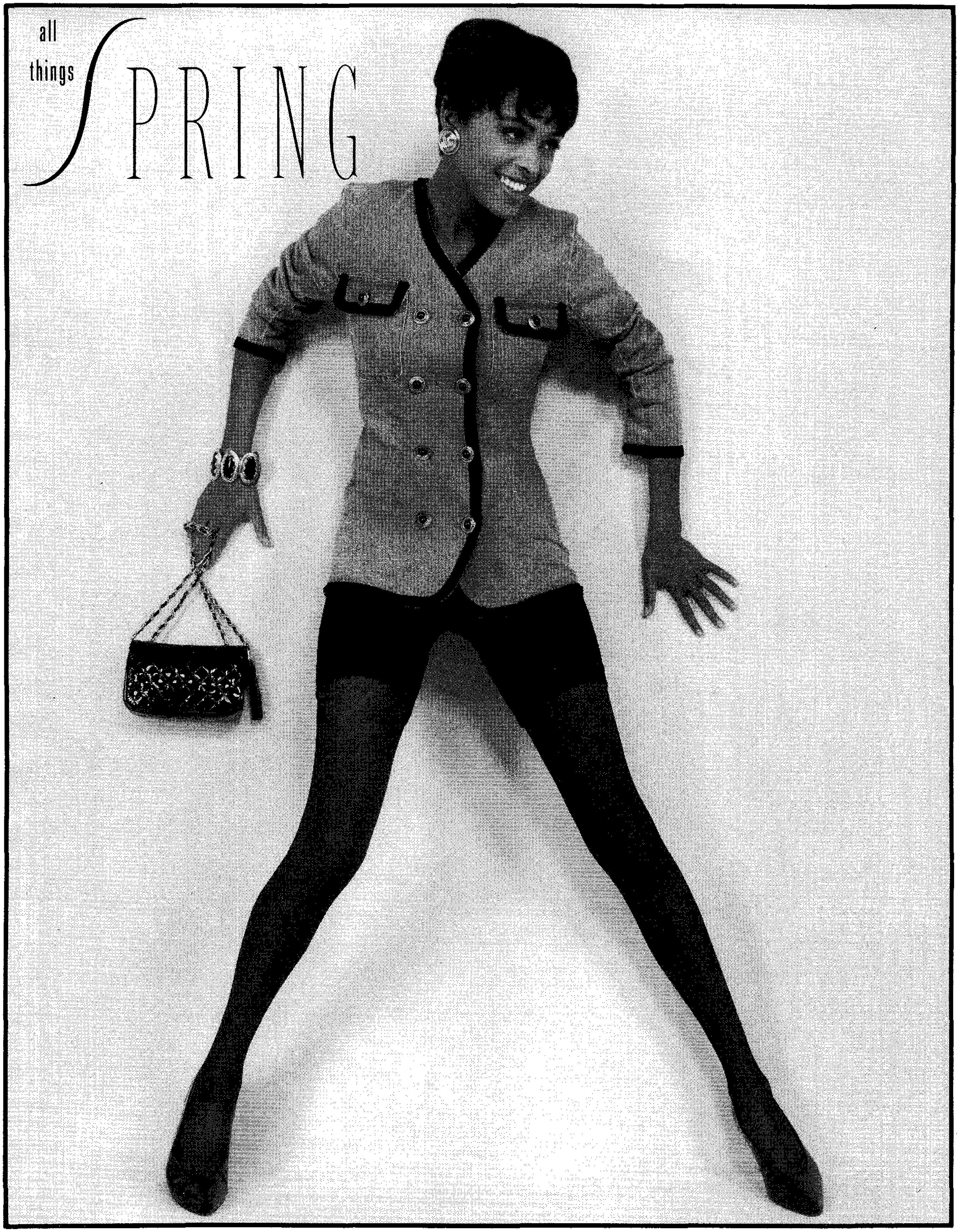

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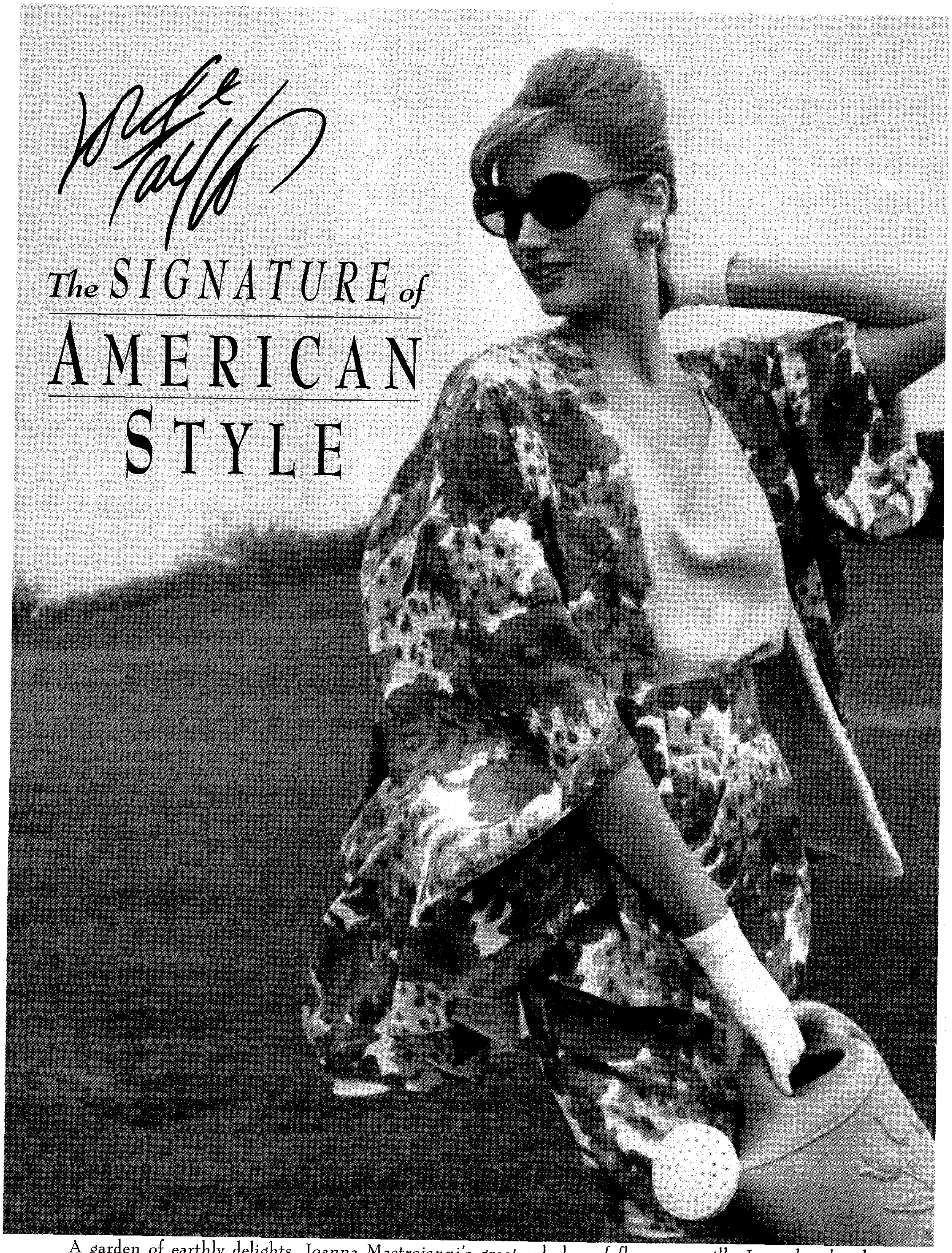

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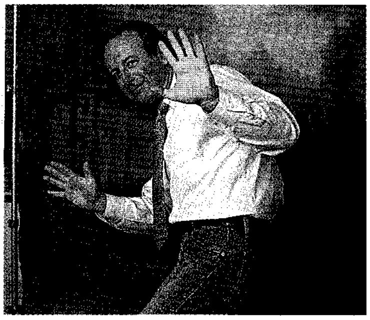
George Bush's Gulf triumph marks a turning point in post–World War II American history. The victory, says *New York*'s political editor, defines a clear-cut, unambiguous, invigorating moment: the shattering of Vietnam's legacy. Joe Klein examines Bush's leadership—and the dawn of the new decisiveness.

34 Mad Dog

BY ANTHONY BIANCO



Wall Street's deal-hungry Doberman snarled his way to the top. But for Jeff "Mad Dog" Beck, billion-dollar buy-outs weren't enough. In $1,000 suits and a Mercedes sedan, the banker forged wild disguises: Vietnam vet, CIA agent, zillionaire. Soon, the lies pushed him toward madness. Excerpting his new book, *Rainmaker,* Anthony Bianco untangles the web.

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BY CHRIS SMITH

Miss Saigon sings the horror of war. But the Broadway spectacular, the most expensive in history, is embattled itself. It opens April 11, with a helicopter, a record $36-million advance, and a fierce casting coup: Jonathan Pryce, a Brit, plays a Eurasian pimp. Among England's most admired classical actors, Pryce awaits opening-night pickets—demanding an Asian in his part. "I need to prove," he says, that "the show's not racist."

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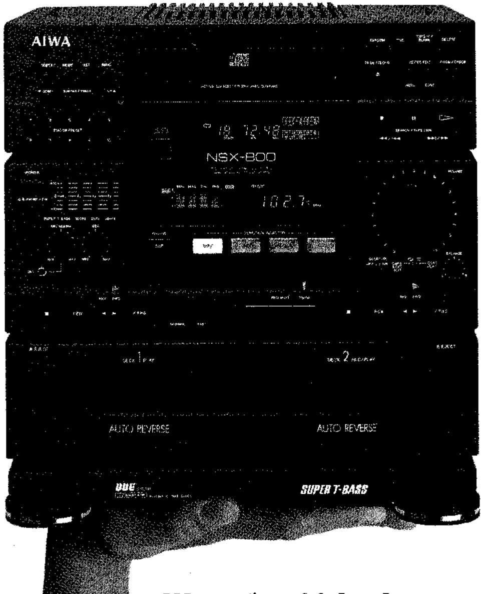

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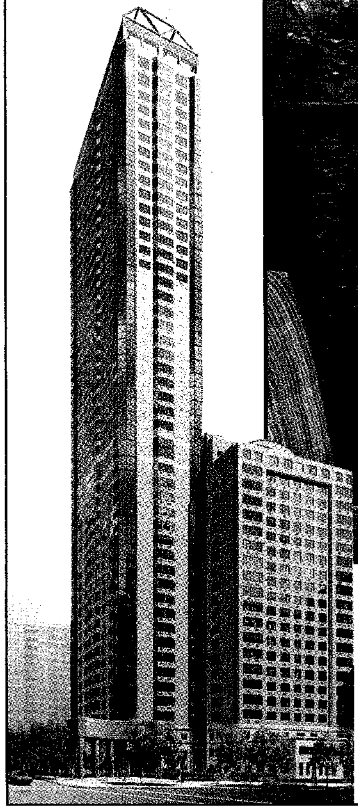

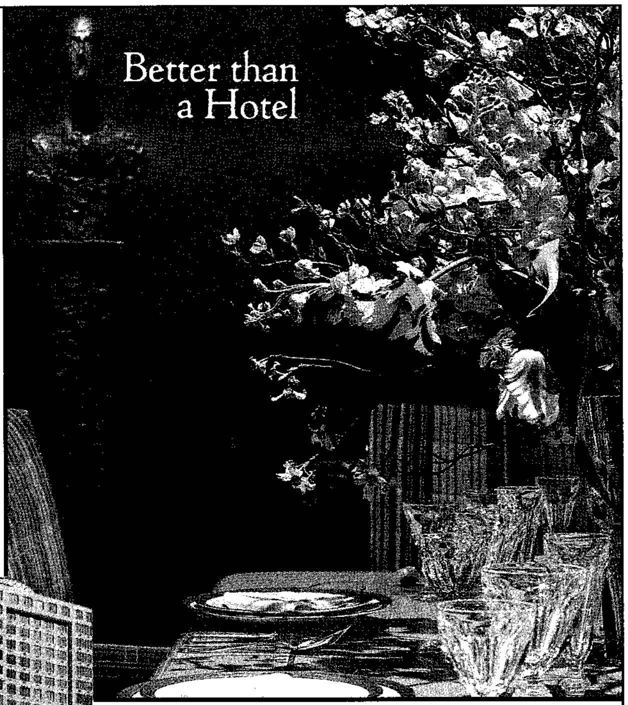

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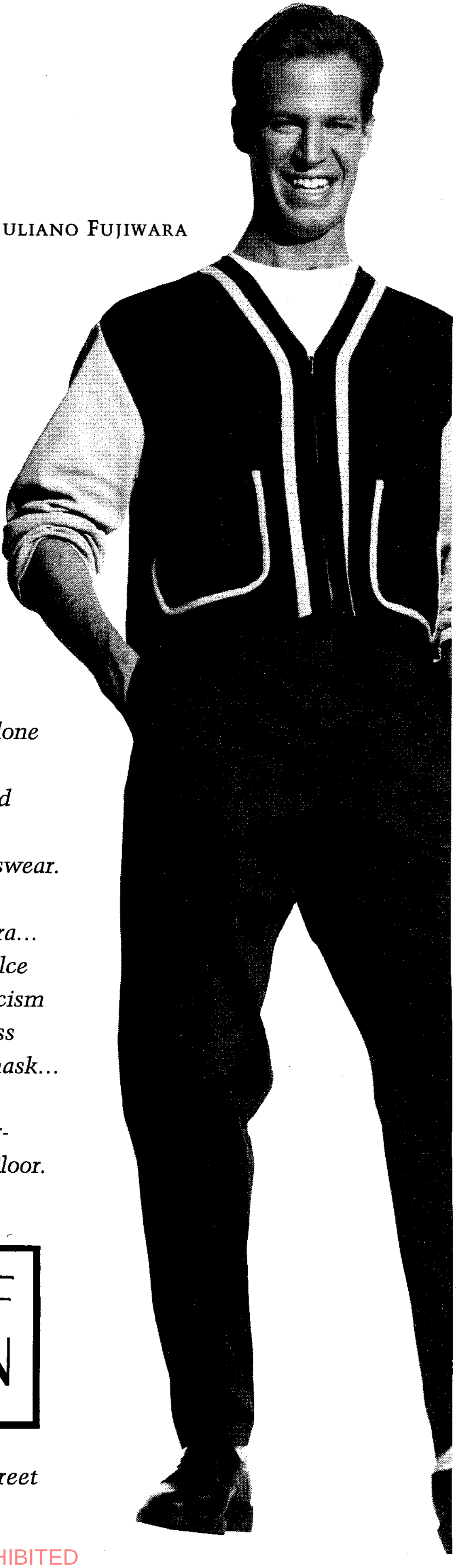

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LETTERS

Trumped-Up Charges?

IN MICHAEL GROSS'S FEBRUARY 18 ARTICLE "Ivana's Avenger," he reports that a "well-connected lawyer" concluded that Michael Kennedy failed to "take the settlement" on behalf of Ivana Trump. This source's assumption is based on a false premise—namely, that the offer to settle had been made. As a matrimonial lawyer who has been close to the case, I am certain that *no* proposal was ever made by Donald Trump to settle prior to an analysis and reports in the press of his finances. Recently, I was in court after regular hours when the Trumps and their lawyers arrived for a meeting with the presiding judge, Phyllis Gangel-Jacob. Though both parties appeared congenial, it was obvious to anyone familiar with "the art of the deal" that the financial aspects of this marriage were not easily resolvable.

Herman H. Tarnow
Manhattan

HAVING WORKED FOR BOTH JOE RHINE AND Michael Kennedy from 1970–1976, I must agree that Michael Kennedy was the firm's "rainmaker." Kennedy's fame was hardly limited to representing "political" clients; indeed, his clients—many of them pro bono—included people of all stripes who simply wanted to win. I was dumbfounded to see Joe Rhine defaming Kennedy and his "obnoxious" clients when these same people allowed Rhine to live in a rather sumptuous home himself. And I must point out that a key element of Kennedy's success is the compassion and empathy his wife gives clients and their families. Eleanore also has a special knack for jury selection. It's too bad that Gross's piece shed more heat than light on these two very complex individuals.

Maureen O'Neill
Oakland, Calif.

"IVANA'S AVENGER" IS NO RICHARD GOLUB!

Name withheld
Manhattan

BIRDLIKE? WITCHY? THE ELEANORE KENNEDY I have known for ten years is a strong, vital, generous woman who is neither a scheming nor manipulative person, as Michael Gross tells it. I spoke to Mr. Gross when he was researching this article and am deeply sorry that none of my comments were included, such as my description of the acts of immense kindness and love shown to Nora Astorga (Nicaragua's ambassador to the U.N.) when she was dying of cancer in New York. Eleanore Kennedy and her husband raised the money for a chartered plane to fly her back to Nicaragua—her last wish. We should all have such friends.

Gloria Emerson
Princeton, N.J.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

This Hawk's a Turkey

STEPHEN SOLARZ IS ONE OF MANY MEN WHO opposed one war when they were young enough to fight it and approve of another now that they aren't ["The Hawk," by Peter Hellman, February 18].

Philip J. Schacca
West Hempstead, N.Y.

NOW THAT STEPHEN SOLARZ IS SO COMMITted to "the creation of a new world order governed by the rule of law rather than by the law of the jungle," will he relay this same message to Turkish president Turgut Ozal on his eleventh trip to Turkey? Or will Solarz continue to support this country, which invaded Cyprus in 1974 and has illegally occupied 40 percent of it for more than sixteen years in direct violation of U.N. resolutions far more numerous than those confronting Iraq?

Effie Lekas
Assistant director
Center for Byzantine &
Modern Greek Studies
Queens College
Queens

I MOVE THAT NOW THAT THE GROUND FIGHTing has begun, we send Congressman Stephen Solarz over to the front line so he can see firsthand how terrible war can be.

Georgia Tsikaris
Queens

A Freudian Slip

IMAGINE MY SURPRISE AT READING A PSYchological critique of Saddam Hussein in David Denby's "Movies" column ["Dream On," February 11]. I despise Hussein as much as the next guy, but I read *New York* to learn the opinions of allegedly informed arts critics, not to uncover the cultural preferences of the world's political figures. Denby would do his readers a service by leaving the war coverage to news reporters. Perhaps he'll devote a future column to Hitler's musical tastes and Napoleon's soft spot for sixteenth-century Italian masterworks.

Rick Miller
Brooklyn

Singing His Praises

YOUR "TREASURES OF NEW YORK" PIECE ON Metropolitan Opera tenor Andrea Velis brought back many good childhood memories ["Character Singer," by Peter G. Davis, December 24–31, 1990]. In the early seventies, I was fortunate to be a member of the Met's Children's Chorus. I met many famous singers, conductors, and directors, yet Andrea Velis stands out most in my memory. One of my favorite operas was *Hansel and Gretel.* It was one of the few times we got to sing in English, and our musical director didn't have to explain the plot to us. When I read the cast list, I was excited to see that the Witch and I shared the same first name. I was shocked to learn at our next rehearsal that the Witch was a he, not a she! But Velis was very special to work with. He was patient with us (many of his associates weren't), and he talked with us and treated us as equals. You're right, the Met will never survive without talented and dedicated comprimarios like Andrea Velis.

Andrea J. Levy
Brooklyn

Falk gets Flak

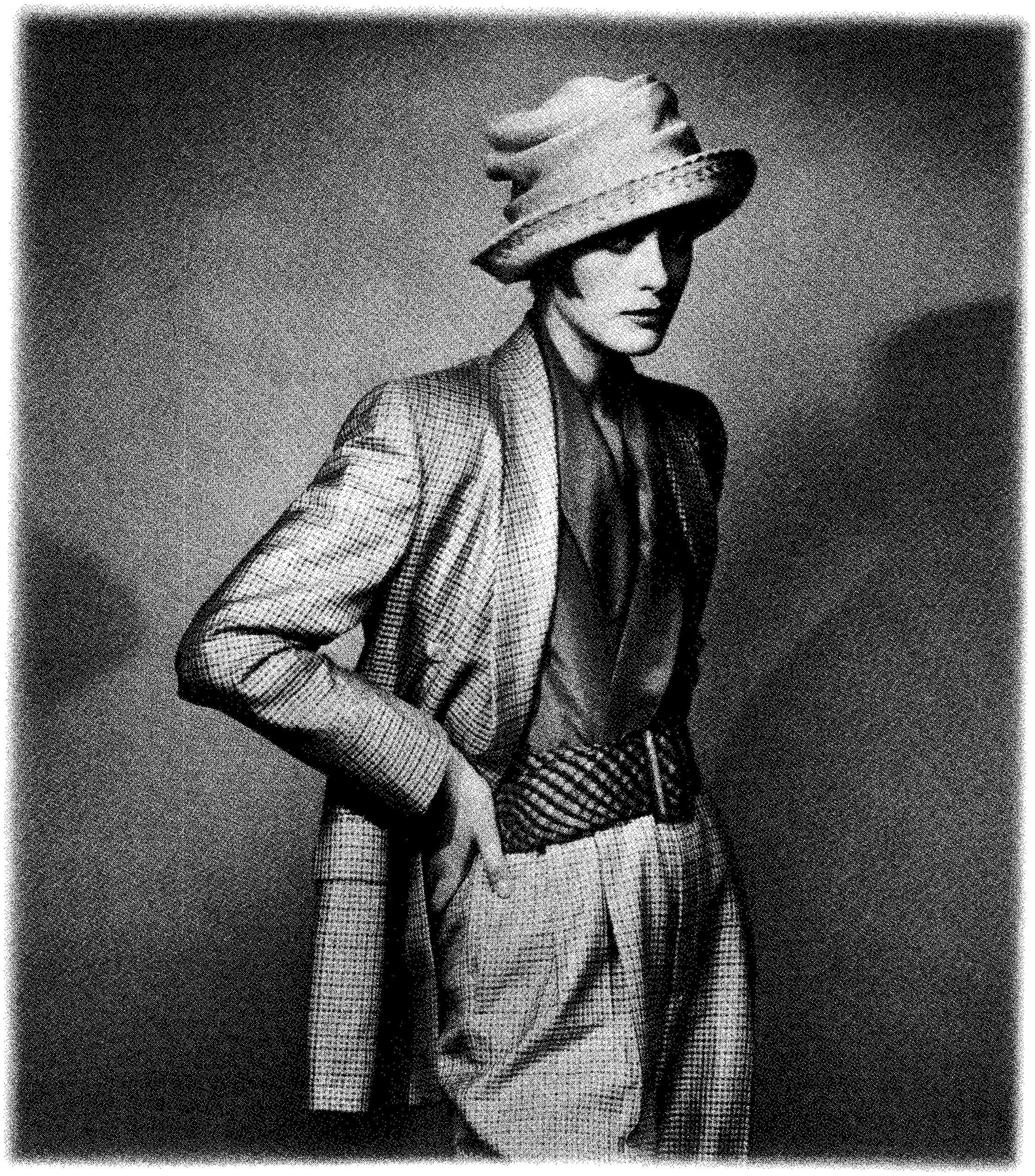
AS THE AUTHOR OF THE NOVELETTE "THE Sweet Smell of Success" and co-author of the film, I hasten to advise Dick Falk that he was *not* the model for Sidney Falco—but he's getting there ["Fast Track: Last Man Out of Times Square, Turn Out the Lights!" by Stephen J. Dubner, January 28].

Ernest Lehman
Los Angeles, Calif.

An Extinct Possibility

THE PROBLEMS WE HAVE IN THIS CITY, WE'VE always had ["How to Save New York," November 26, 1990]. We're paying the price for years of generosity to the unions and non-taxpaying residents. It has always been too expensive to live and work here, which is why the middle-income tax base has been eroding for the past 30 years. At the risk of sounding like a New Yorker cartoon, New York as a concept is simply obsolete. The stake in this city's heart isn't crime but telecommunications. With the advent of computers, fax machines and conference calls, one doesn't have to come to New York to compete here. 'Madison Avenue' is simply a quaint relic now that people are flocking to award-winning agencies located all over the country. In twenty years 'Wall Street' will follow suit. Major brokerages have already announced plans to relocate to Connecticut and New Jersey. And as the national economy continues to decline, New Yorkers will question the wisdom of paying even higher taxes for fewer services.

Charles Almon
Brooklyn



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Paul Stuart

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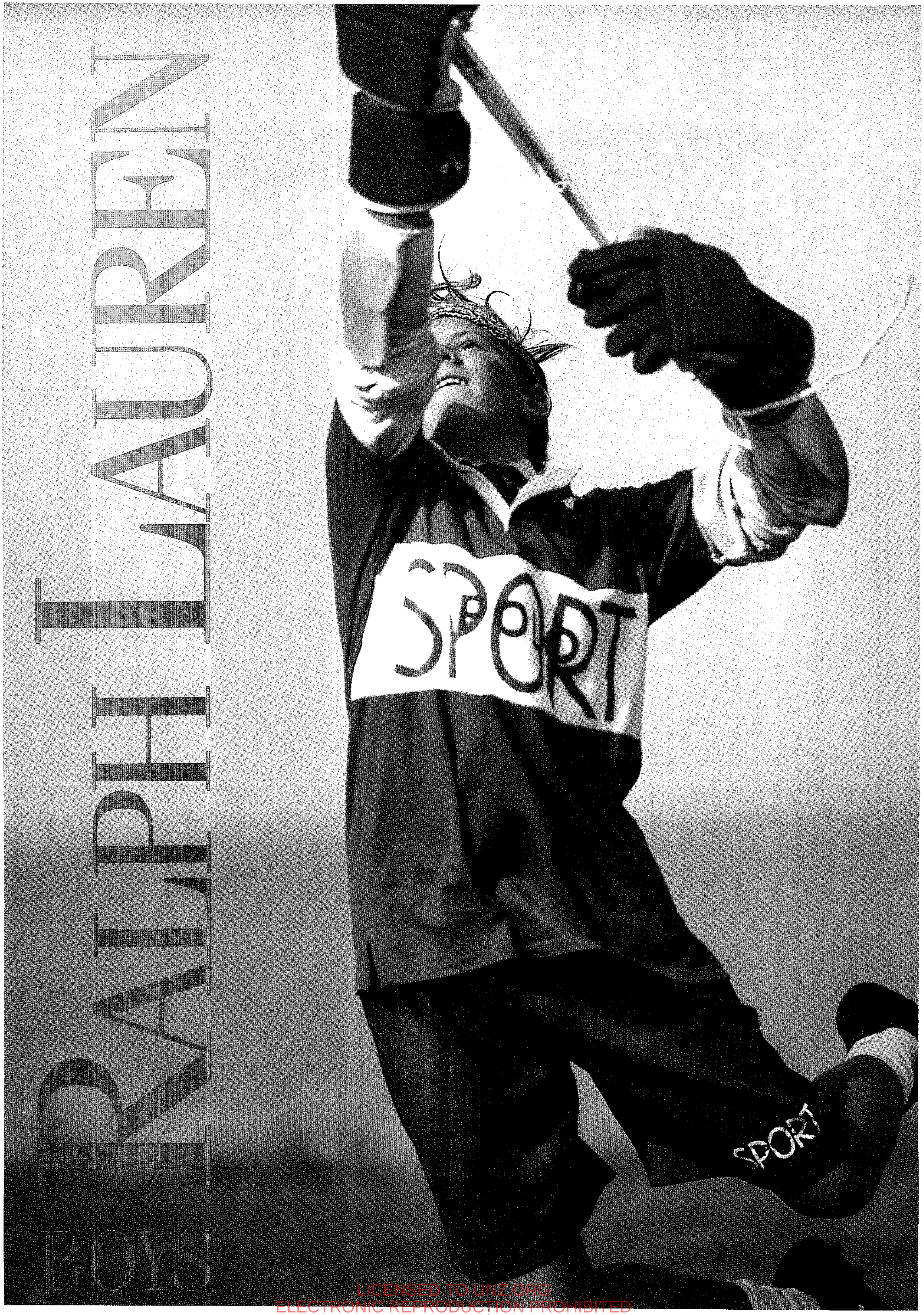
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INTELLIGENCER

BY JEANNETTE WALLS

BRADY HUNCH...THE DECONCINI DERBY...OUT WITH A VENGEANCE...SLAMMING THE DOORS

BRADY MAY CASH IN CHIPS AT TREASURY

Is Nicholas Brady thinking of stepping down as Treasury Secretary? His office says no, but political and financial sources say the former head of Dillon Read is talking about returning to the private sector.

"He wants to set up a financial-consulting business with his sons," says one source. "There would be fewer headaches and more money."

Another source says Richard Darman, head of the Office of Management and Budget, has been eyeing the slot. Darman's office wouldn't comment.

ESQUIRE, GOLDMAN LIGHT JIM'S FIRE

Move over, Elvis. Some fans of Jim Morrison believe their musical idol is still alive. The alleged sighting took place recently in the pages of *Esquire* magazine. As part of its March cover story on the Doors' lead singer, *Esquire* featured an electronically aged, potbellied Morrison in a fake advertisement for the Gap. A number of die-hard Doors followers were taken in. Several called the magazine demanding to know if Morrison was in fact alive. Others sent letters.

"These people want to know where Jim is and how he is doing and are unhappy with our treatment of him," says editor-in-chief Terry McDonell. "Jim Morrison fans take this pretty seriously. They especially don't like the fact that we convinced him to do a Gap ad. They think we made him sell out." . . .

Albert Goldman—whose controversial tell-all biographies have skewered the ghosts of Elvis Presley and John Lennon—has a new subject. Goldman has signed a $500,000 deal with publisher Joni Evans to write about Jim Morrison, says a source. Evans, who has decided to name her recently formed imprint Turtle Bay Books, won't comment on the figure, but says the book will be published in three years. "Morrison's legacy seems to be surviving—even thriving—in the presence of an Oliver Stone treatment," says one source, referring to the director's movie *The Doors,* which opened last week. "Let's see how it will survive the Goldman treatment."

RUN, BABBITT, RUN: HATTIE FOR SENATE?

Arizona senator Dennis DeConcini—who has been under investigation for his ties to indicted savings-and-loan executive Charles Keating—had better start worrying about a re-election challenge from a fellow Democrat. Hattie Babbitt, the wife of ex-governor and former presidential contender Bruce Babbitt, is planning to challenge DeConcini, whose term is up in 1995, according to a political insider.

Last week, the Senate Ethics Committee found that DeConcini's conduct on behalf of Keating's Lincoln Savings and Loan Association "gave the appearance of being improper," but it did not recommend further action by the Senate.

Hattie Babbitt, a Phoenix lawyer, says she has ruled out a challenge to Republican U.S. senator John McCain, who is up for re-election next year, but says she has considered running in 1994.

"I'd do it only if DeConcini was not in the race," she says. "I'm not actively planning any kind of run, but I'm forced to consider it."

GAY 'OUTINGS': UNWANTED POSTERS

The controversial practice of "outing" allegedly homosexual public figures has taken to the streets. A gay-rights group calling itself Outpost has begun plastering Manhattan with signs featuring a black-and-white photograph of a celebrity and the caption ABSOLUTELY QUEER.

The stars include a well-known television producer and a movie actress. "It was a good grass-roots way to get our message across," says Ken, a member of Outpost who did not want his last name used. "This is not necessarily a bad thing to be called 'absolutely queer.' We are also going to do people who are already 'out.'" The eleven-by-seventeen-inch posters, which say, "Cleaner closets today mean a better tomorrow," have been spotted in subway stations and outside Lincoln Center, Mortimer's, and the studios of Fox Television and WABC–TV. Ken would not reveal the group's next targets. "We'd like to keep it a surprise," he says.

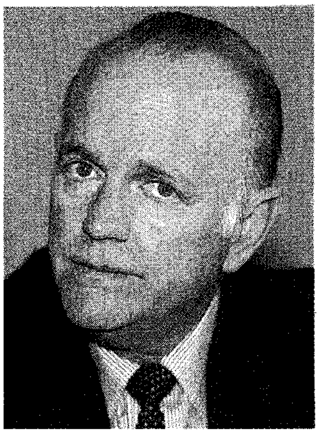
NEWS MAY FÊTE FICKLE AD MEN

Most insiders were hunching last week that the *Daily News* was finished, but publisher James Hoge was brainstorming survival strategies. Hoge was talking to some top media consultants and public-rela-

ASSOCIATE EDITOR: DEGEN PENER

NICHOLAS BRADY

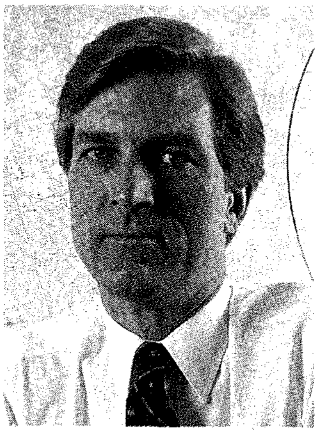
JIM MORRISON



DENNIS DECONCINI

Photographs: top, Robert Trippett/Sipa; center, Doors Estate/LGI; bottom, Brad Markel/Gamma-Liaison.

MADISON SQUARE MELODY...*TIMES* CHANGES...FIREPLACE CHILL...SHAKESPEARE 101


JIM HOGE

SANFORD WEILL

QUINCY JONES AT THE GRAMMYS

tions experts about "relaunch" plans.

"He's been trying to come up with ways to regain credibility with advertisers," says a source. "Possibly a lavish party to convince them to come back." Many of the paper's advertisers deserted it during the four-month-old strike.

"We're discussing various ways to relaunch the newspaper," says Robert Holzkamp, the *News*'s senior vice-president for advertising and marketing, who admits that folding and selling the paper are also possibilities. "We have to consider what we're doing in the future if we get a settlement. You have to have a detailed master plan . . . and we're talking to people to determine what that should be."

SHEARSON HEARTH DOESN'T MAKE IT A HOME

Shearson Lehman Brothers is trying to sublet some surplus office space, but a fireplace is cooling things down. Sanford Weill, a former CEO of the company, had a working fireplace built in his office on the 106th floor of the World Trade Center. Weill left in 1983, and the company has been using the space as a conference room. Now Shearson is looking to sublet it, but a source says that in these no-frills times, a working fireplace is considered more of a hassle than a luxury.

A spokeswoman for the company acknowledges that the space has been shopped around since late last year, but says the fireplace isn't presenting a problem.

"Weill has a working fireplace wherever he goes," says the source. "When he had the office, it looked like an English drawing room, filled with Chippendale-type furniture. But companies looking to sublet the space want it to be as flexible as possible. They don't *need* the fireplace, they think it's awkward to build around, and it would be quite expensive to remove."

PLANTING GRAMMYS AT THE GARDEN

If the Grammys come back to New York, they may be at Madison Square Garden. The annual music-awards ceremony, which returned to New York City earlier this month after three years in Los Angeles, was recently held at Radio City Music Hall. Pierre Cossette, the executive producer of the event, agreed with detractors who complained that the space was too small, says a source.

A spokeswoman for Cossette says the event will be held in Los Angeles next year.

"There was limited seating, and there was a real crush for the performers in the waiting areas and dressing rooms backstage," says the source, who points out that more than 3,000 people were on a waiting list to buy tickets. "New York City wasn't the problem—the specific site was."

ROGER COHEN JETTING TO JERUSALEM

New York *Times* publishing reporter Roger Cohen has a new beat. Cohen, who joined the paper a year ago, is replacing Joel Brinkley as the *Times*'s Israel correspondent. Cohen will move to Jerusalem in August; Brinkley is going to Washington, D.C. "When I joined the paper, the general idea was that I would eventually go overseas," says Cohen, who was the *Wall Street Journal*'s correspondent in Italy and bureau chief in South America. "It just came sooner than I expected." . . .

Cohen's forthcoming book has been shelved. The reporter was accused of a conflict of interest when it was revealed that he was writing a book for Random House with Fiat chairman Giovanni Agnelli, although Cohen says work on the book was finished when he joined the paper. The as-told-to autobiography was completed in September 1989 and was to be published in 1991 or 1992, but Cohen says Agnelli is currently deciding who will succeed him as head of Fiat and felt the timing was wrong. "We reached an agreement in terminating the contract with Random House that gave Mr. Agnelli complete control of the copyright," says Cohen. "He says he will publish it one day, but I'm out of the picture."

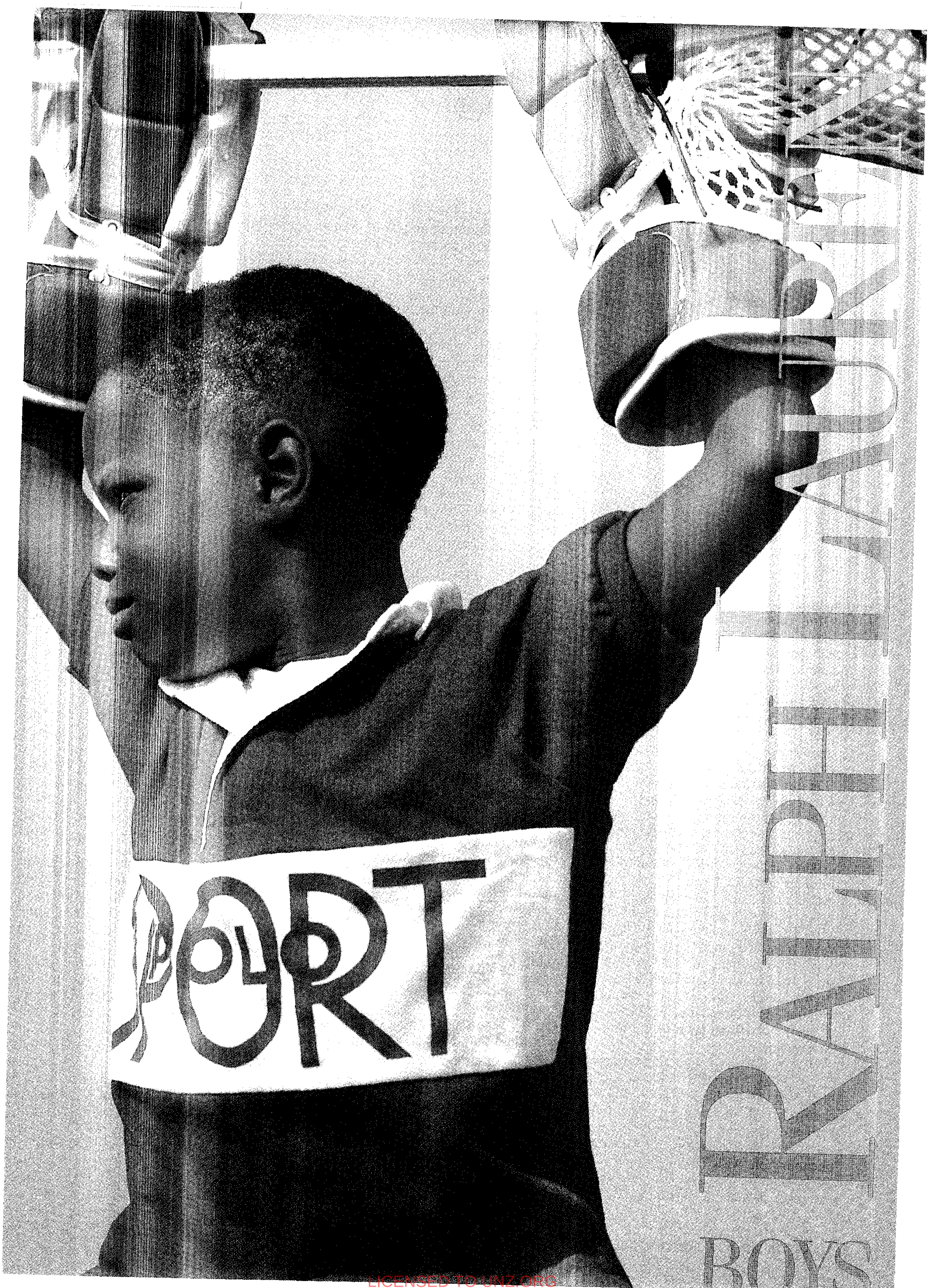
THE BARD OR NOT THE BARD?

Some Shakespeare scholars say Doubleday has produced a comedy of errors. A new edition of the Bard's poetry includes a work that is widely believed to have been written—at least in part—by others. *Love Poems and Sonnets of William Shakespeare,* published this month, contains "The Passionate Pilgrim," and many scholars say several of the stanzas were composed by Christopher Marlowe and Sir Walter Raleigh.

The controversy dates back to 1599 and has been a subject of dispute for 400 years. Most books include a disclaimer explaining the disagreement.

But a spokeswoman for the publisher says it's much ado about nothing. "This is a reprint of a classic edition that Doubleday has had for years," she says. "There was no attempt to go back and verify authorship. It's possible that in future editions we'll include some reference to the controversy over authorship."

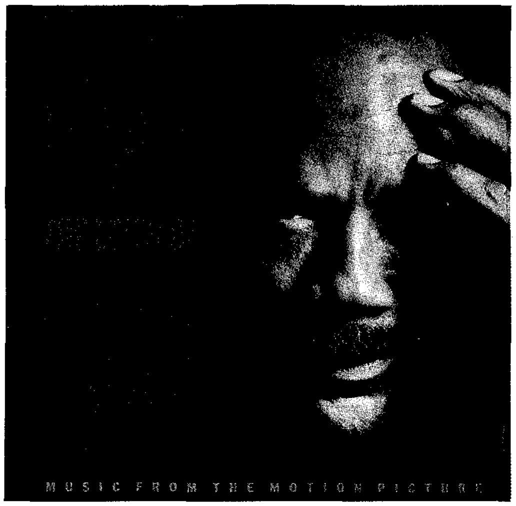
Photographs: top, Harry Benson; center, Andrew Popper/Picture Group; bottom, Robert Roth/LGI.



RALPH LAUREN
BOYS
POLO SPORT

On Madison Avenue/Bernice Kanner

DOING IT ALL


MUSIC FROM THE MOTION PICTURE

WORKING WHIRL: *The Quincy Jones CD . . .*

FGB COVERS THE BASES

ON THE THIRD FLOOR OF FRANKFURT GIPS Balkind's 58th Street townhouse, the team that named the book *Scarlett: The Sequel to Margaret Mitchell's Gone With the Wind* is fashioning a cover for it. Nearby, others are preparing print ads for Paramount's new films *Regarding Henry,* directed by Mike Nichols and starring Harrison Ford, and *Dead Again,* directed by and starring Kenneth Branagh.

On the fourth floor, staffers are packing lunch boxes with Skippy peanut butter, Welch's grape jelly, apples, Roseanne Bars (in wrappers that look uncannily like Hershey's), and *Get Real, Get Roseanne* booklets urging local TV stations to syndicate Barr's sitcom. On the second floor, a team is working on Time Warner's annual report. (Last year's report, also produced by FGB, was a shocker, featuring a big WHY? plastered on a chartreuse cover, along with images of lips, an eye, an ear, a bald head, and a hand, in vibrant Day-Glo colors.) Others in the agency are working on ad campaigns for HMV music stores and Perrier-Jouët's Fleur de Champagne.

"We're the first, a total communications agency," says FGB chairman Steve Frankfurt. Since he left Bozell as vice-chairman and chief creative officer to join a quiet design firm, FGB has continued to soar—it's now a multimedia marketing phenomenon, with 76 employees in New York, Los Angeles, and Washington and revenues of about $15 million, which, if translated into typical agency billings, would equal around $50 million.

"Companies now are looking for more than advertising and more than ad agencies to solve communications problems," says Frankfurt. "They're looking for all-purpose agencies to orchestrate many marketing disciplines under one roof." A one-stop shopping center allows for more cohesive creativity and saves clients time and money, while steering them into the best marketing approaches for their problems, adds president and CEO Aubrey Balkind.

But they can get these benefits elsewhere, for, despite its claims, FGB is not the only multifaceted agency in town. Five-year-old Drenttel Doyle Partners, essentially a design firm, has strayed from simply creating logos, press kits, posters, album covers, hangtags, packaging, and brochures into fashioning ads for the World Financial Center, Arrow shirts' River Brand, and Champion paper. Arnell/Bickford Associates has designed stores and even the product itself, including bags, scarves, and silverware, for many clients. The agency has written, designed, and packaged books and acted as the marketing department for the Donna Karan Company. Last year, it shot and produced the music for 58 commercials. Even traditional ad agencies "are now doing annual reports, videos, and brochures to attract and hold clients," says Wyse Advertising president Lois Wyse.

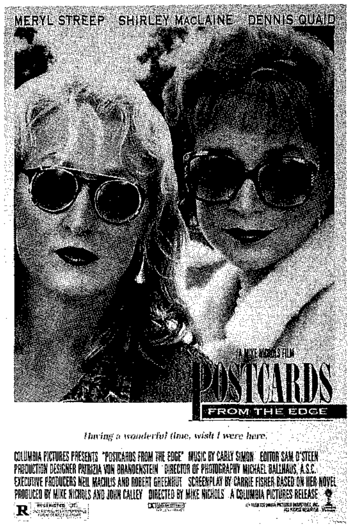
The notion of integrated communications isn't new, and it hasn't always worked. In-house marketing divisions, such as sales promotions and public relations, often offered second-rate services and admen worried that a foul-up could cost an agency the account. Young & Rubicam has reformulated its once highly touted "whole egg" concept, which cross-sold many of its disciplines, into "partnering," which allows it to focus more intently on individual client needs, says Y&R Advertising president Joseph DeDeo. (Roughly 40 percent of Y&R's clients use at least two of its independent but wholly owned marketing subsidiaries.) "Clients still fear that by putting all their eggs in one basket, they might not be getting fed competing creative ideas," says FGB's third partner, chief creative officer Phil Gips.

FGB's work is as innovative as it is varied. It helped produce The Limited's annual meeting to capture the fervor of a political rally, created brochures for Backer Spielvogel Bates (which the ad agency might well have produced for itself), and designed the paperback edition of *Postcards From the Edge.* FGB engineered the marketing for many films, including *Big, Casualties of War, Presumed Innocent, Postcards From the Edge,* and *Reversal of Fortune.* The agency created image ads and an elaborate promotional kit that introduced HMV to U.S. record distributors, and devised newsletters for Time Warner and General Foods. And its many projects for Time Warner have included co-producing and designing the book *Listen Up: The Lives of Quincy Jones* to tie in with the release of the Warner Bros. movie, and creating the promotional video and cassette and compact-disc packaging.

In 1968, when Frankfurt was the youngest-ever president of Young & Rubicam, he and Gips, a friend from his sixth-grade Illustrators' Club, collaborated on the memorable *Rosemary's Baby* campaign, which featured that frightful carriage-at-the-cliff poster. In 1970, after shaking up Y&R's stodgy creative department and helping build the agency into the second largest in the world, Frankfurt departed.

Soon after, he set up Frankfurt Communications, Inc., to do primarily movie and corporate advertising. Four years later, in 1974, he merged FCI with Kenyon & Eckhardt. Frankfurt remained with the agency when it merged with Bozell & Jacobs but, in 1988, he decided it was time to go from "a get-doner to a doer."

In 1968, Gips had set up his own design firm, and in 1972, he'd brought in former CPA, management consultant, urban planner, and designer Aubrey Balkind to handle the business side. Gips stayed in


MERYL STREEP SHIRLEY MACLAINE DENNIS QUAID
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FROM THE EDGE
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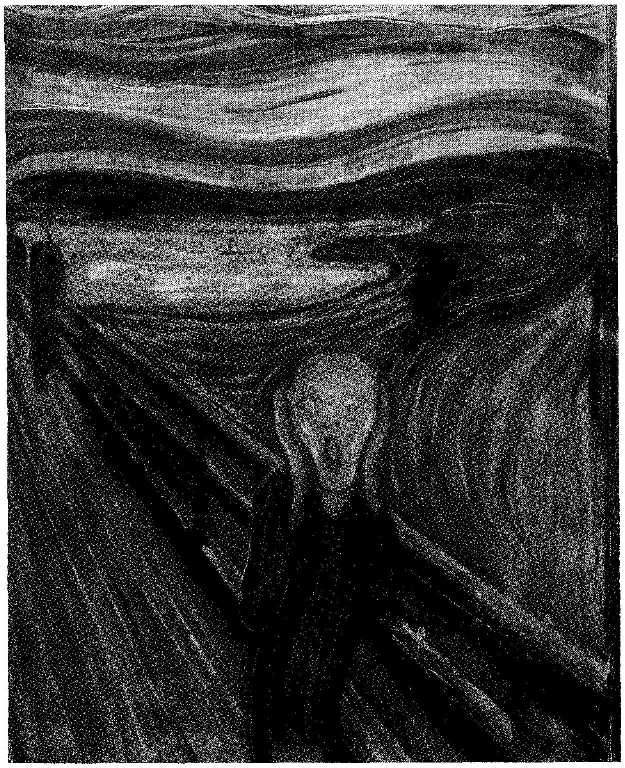
EXECUTIVE PRODUCERS NEIL MACHLIS AND ROBERT GREENHUT SCREENPLAY BY CARRIE FISHER BASED ON HER NOVEL
PRODUCED BY MIKE NICHOLS AND JOHN CALLEY DIRECTED BY MIKE NICHOLS A COLUMBIA PICTURES RELEASE
R

. . . The poster for Postcards.

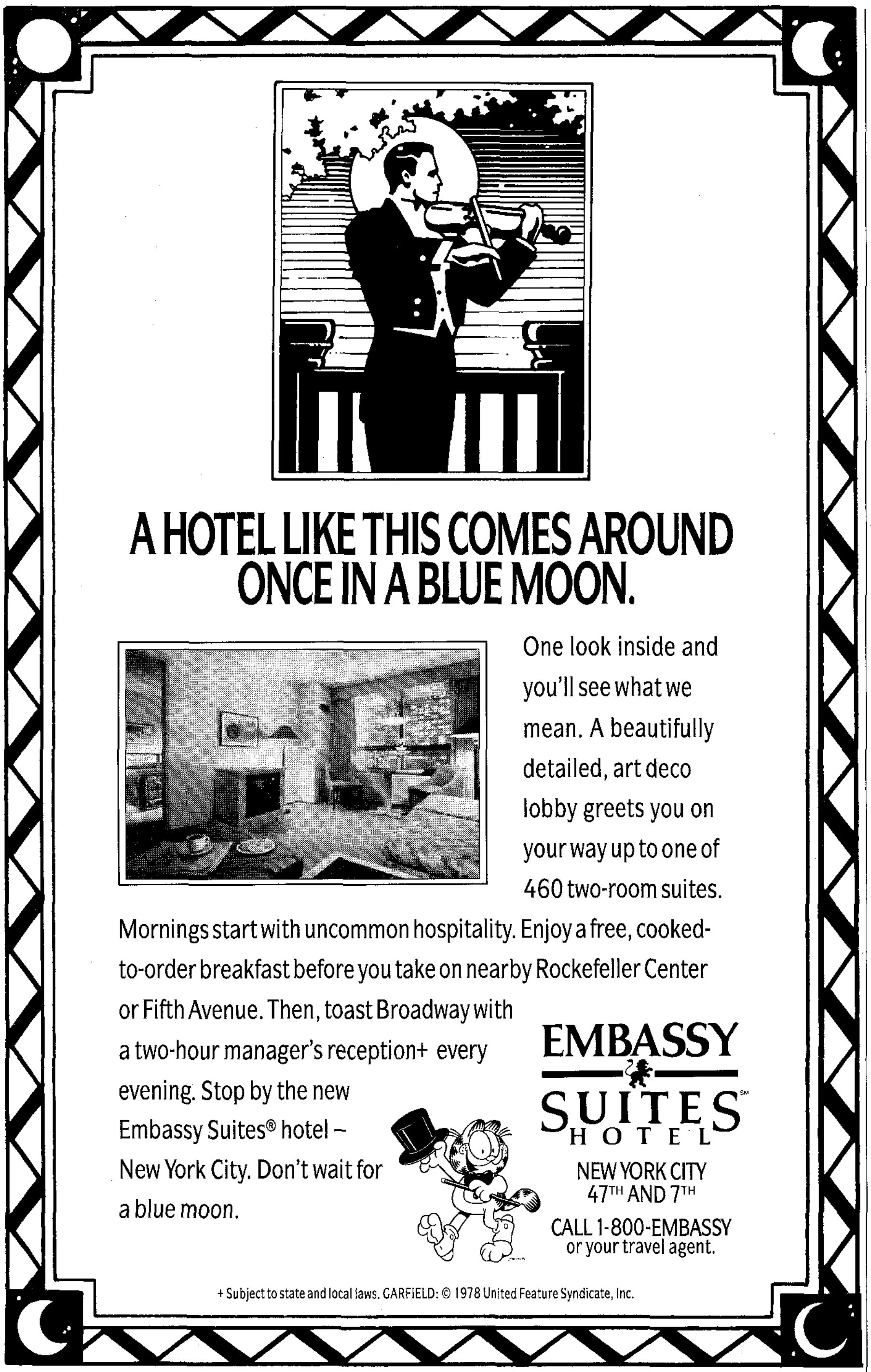


“The nightmare has gone galloping through the minds of men and women since mankind began. On the one hand, there is the true nightmare, which is a dream, often a long and complicated one, details of which may remain terribly vivid to the dreamer. On the other hand, there is the ‘night terror’ from which the sleeper suddenly wakes in great fright, often screaming and sometimes going off in a sleepwalking trance.” *(continued in 3/89 Smithsonian)*

When Smithsonian readers lose sleep, it's not over money. Average net worth $434,000.

What a pleasant surprise

Smithsonian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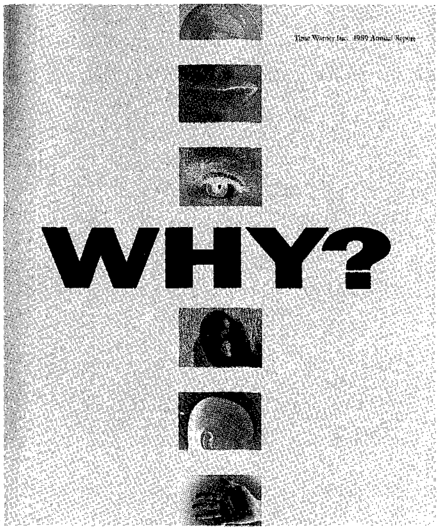
touch with Frankfurt, calling him during each of his transitions. "Ready to join me?" he'd ask. Finally, in 1988, Frankfurt was.

Since then, FGB has come up with the "*Cosby* Factor" promotion package, including ads to be run by local TV stations. "The promotion helped make this half-hour sitcom one of the most widely syndicated shows in television history," says Lisa Merians, vice-president of creative services at Viacom Enterprises, a television syndicator. Now FGB is charged with working the same magic for *Roseanne,* a task made tougher because the syndication effort began the same day Barr grabbed her crotch while massacring "The Star-Spangled Banner" at a San Diego Padres game. To counter that, FGB created a tape presenting Barr as serious, intelligent, and in control.



. . . Time Warner's annual report.

FGB made Chase Manhattan Corporation's octagonal logo three-dimensional and designed last year's annual report. "They're very creative and understand our business. And the fact that they offer all these disciplines in one place, while not unique, is certainly desirable," says Steve Rautenberg, a vice-president at Chase.

For telecommunications giant MCI, FGB designed the singly sponsored magazine *IN* and *MCI World,* an oversize company newspaper. It's also developing a news program to run on MCI's internal TV network. "FGB is, without a doubt, a most creative and innovative firm," says Gail Knapp, vice-president of corporate communications at MCI.

FGB created subscriber handbooks for HBO and the ad campaign for several of its movies, including the upcoming *Josephine Baker Story.* "To get one-stop shopping, most often you have to go to a big company where you sacrifice some service and intimacy," says HBO chairman and CEO Michael Fuchs. "FGB is remarkably versatile but small enough and involved enough to come up with customized, not cookie-cutter, concepts." ■

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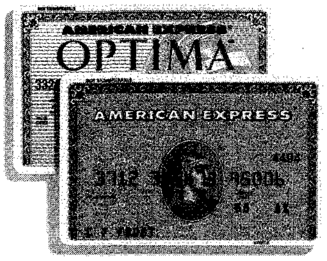

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The Cutting Edge/Michael Gross

A PORTRAIT OF GENNY

AND THE WOMAN WHO RUNS IT

IN THE SIXTIES, WHEN DONATELLA GIROMBELLI was in her early twenties, she fell in love with her boss, a clothing manufacturer. They didn't marry for years, though. "I wanted to be free," she says when asked if this wasn't bold in Catholic Italy. "I had a feeling inside of me."

Today, Girombelli controls her boss's company, the Genny Group, an Italian fashion colossus. And she remains the kind of woman who won't be told what to do or how to do it. In the past year, she washed two designers—one was the much-heralded fashion "king" Christian Lacroix, whose styles she made and distributed—out of her copper-red hair and hired Domenico Dolce and Stefano Gabbana, two Sicilian princes of the avant-garde, to revitalize another of her labels, Complice.

With these moves, Girombelli risked alienating the fashion Establishment. Then she thumbed her nose at Saddam Hussein. The double whammy of war and recession seems likely to hurt attendance at this month's fall fashion shows in Europe, so Girombelli announced that she would stage her Genny, Byblos, and Complice shows twice—in Milan *and* in New York.

Such is Girombelli's character and clout. Her stuff sells. So she doesn't stint. And she can't be ignored. Though Girombelli doesn't put designers' names on her labels, she pays enough to ensure that fashion's biggest names—Claude Montana, Gianni Versace, and Guy Paulin among them—will lend her their sizzle in happy semi-anonymity. Though Versace designs his most commercial styles for Genny and even works backstage the night before at its shows, it is Girombelli, his commercial collaborator, who accepts the accolades.

The daughter of a painter, Girombelli left her native Ancona for Milan when she was seventeen. Having studied both business and art, she opened a free-lance design studio and, in the mid-sixties, started sketching clothes for Arnaldo Girombelli, the owner of Genny, a boutique then growing into a fashion giant. He hired her as a product manager. Within a year, they were in love.

Though well regarded in Italy, Genny's goods, Girombelli says, were "not a fashion product" until the mid-seventies. Then, in 1973, the youthful Byblos line was introduced, and Versace was signed to design it. "He was so young, so timid, shy, but very clever," Girombelli says. Though Versace would later start his own line and his name would be removed from the Genny label, he has stayed with Genny—for fees reportedly in the neighborhood of $1 million a year.

When Versace left Byblos, Paulin signed on. "His assistant was Lacroix," Girombelli says. "But only for accessories." In 1981, Keith Varty and Alan Cleaver, two English designers, came on board. Since then, the line has been noted for its energy and spontaneity.

DONATELLA GIROMBELLI: *Behind the fashion giant.*

Meanwhile, Versace had started the Complice experimental line. The name came because "between Genny and the designer, there is complicity." In 1980, after Versace and a season by Varty and Cleaver, Girombelli hired Montana at Complice and agreed to manufacture his label's clothes as well.

Girombelli and Donatella married, she says, so she would have clear control over the company after he died. She became chairwoman in 1983. Arnaldo's brother and Genny, his daughter from his first marriage, work for her. Relations with designers haven't always been as smooth.

"I can't be halfway," she says. "Either I love people and have a feel for them or it's finished." So the Girombelli-Montana relationship ended. "He has a strong personality," she says guardedly. Montana's replacement, Muriel Grateau, didn't work out, either. In the mid-eighties, her Romeo Gigli–style designs caused John Fairchild, *Women's Wear Daily's* fashion dictator, to twist in his seat at a show, waving a press kit on which he'd scrawled THIEF! Of Grateau, Girombelli comments dryly, "She wasn't loved."

Neither was her replacement, an ex-assistant of Gianfranco Ferré's who had all his mentor's grandeur without his drama or precision. Complice floundered while Girombelli gave all her attention to a three-year contract, signed in June 1987, to make and sell designs by Lacroix. He'd been offered—and turned down—the chance to design Complice after Grateau. Then he'd returned with his own proposition.

Girombelli believed in Lacroix, and his label's slow start was a disappointment. Though she never expected his business to be a big one, she probably also never expected that by the end of 1990, there would be cause to hide Lacroix's logo in Genny's New York showroom behind a potted palm.

"We thought Lacroix as a company was eager to go into action, as opposed to image," Girombelli says. "They didn't fit with our way of doing business, which is doing business." When she noted "a certain coldness, a certain dissatisfaction" at Lacroix, Girombelli says, she let them know the feeling was mutual.

She didn't stop to mourn. Instead, she threw herself into new low-priced lines—Genny Due, Options by Byblos, and Vis a Vis—and a high-priced evening label, Genny Gold. She also set out to find new, dynamic designs for Complice. Dolce and Gabbana, whose own label has become a significant commercial and creative success in a mere five years, fit her bill. "I needed a new story," Girombelli says. "I needed some excitement." So, too, fashion.

THE PRICE IS RIGHT

FORGET THE LONGER SKIRTS SHOWN AT THE Paris couture collections in January. And walk on by designer salons where a suit will set you back $4,500 and a pair of Versace tights is a bargain at $945. Fact is, the things dropping fastest in today's designer world aren't hems but prices.

The big news is "downtrending." Though there have always been less-expensive designer lines, never have they come in such a rush. The phenomenal success of Donna Karan's DKNY pointed the way. Launched in 1989, it raked in $63 million. This year, sales are projected to rise to $135 million. In DKNY's wake, Michael Kors introduced the sporty, Italian-made KORS line, Escada launched Apriori, and Geoffrey Beene offered Mr. Beene.

Recent weeks saw the debuts of G Gigli and Emanuel Ungaro's chic, only-in-America Emanuel label; the refocusing of Bill Blass's dress and sports lines; and revivals of André Courrèges and the original sweatercentric Perry Ellis line, Portfolio, by the company's ever-more sure-handed designer, Marc Jacobs. Some items in these lines can be had for less than $100, almost everything for less than $1,000. And items—not outfits—are the point.

Anne Klein's A LINE.

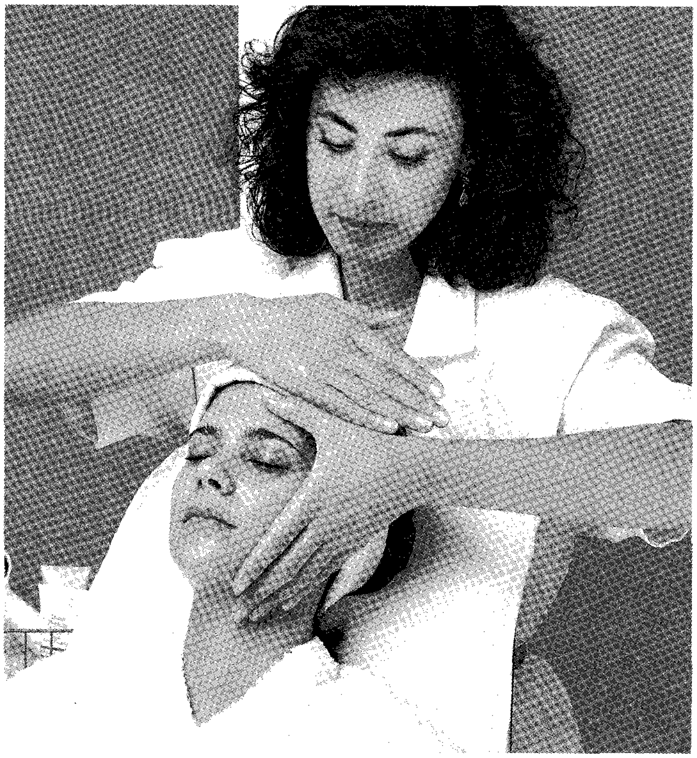
Perry Ellis Portfolio.

"These are the clothes women want and haven't been able to find," says Anne Klein designer Louis Dell'Olio, fingering a bright-orange anorak made of high-performance sports material from his new, weekend-oriented A LINE. "It's a whole new vocabulary of dressing."

"My ready-to-wear collection has become now like what haute couture was twenty years ago," Emanuel Ungaro says. "This is not a collection. It's an idea. So the language has to be direct and simple."

It's no coincidence that when Bloomingdale's chairman, Marvin Traub, and *Vogue* editor Anna Wintour gave a Courrèges benefit fashion show for the Mark Morris Dance Group, it was held in the lobby of Ian Schrager's popular, budget-conscious Paramount hotel.

"We used to present options like short and long," Jacobs said as models in $550 Courrèges mini-suits paraded by on the hotel's mezzanine. "Now the option is under $500 and over $500. To quote the great philosopher Doris Day," he added, " '*Que sera, sera.*' " ■



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CLARINS
PARIS

Photographs: left, Trel Brock; right, Corina Lecca.

The Bottom Line/Christopher Byron

AMERICA FIRST?

THE BOOST IN REBUILDING KUWAIT

IN A WAY, IT'S AS IF THE WAR HAD NEVER happened. Look at the table on this page and see for yourself. The economy has gone through a huge convulsion since last summer. Gold spurted 14 percent in only a couple of weeks, crude-oil prices rocketed 132 percent, and the Dow Industrials sagged by nearly 20 percent—all brought on by panicky investors and businessmen who saw the war in the Persian Gulf as the beginning of The End.

Yet six weeks into the most lopsided military victory since Alexander the Great routed the Persians at Gaugamela, the economy is more or less back to where it was before the first Iraqi crossed into Kuwait last August. In fact, by some measures—the collapsing price of oil, for example—the conflict has been economically beneficial.

The question now is how to ensure that the country as a whole—and not just a few major engineering and construction companies—can capitalize on a potentially big new opportunity: rebuilding Kuwait. If handled properly, this could be an important boost, along with lower interest rates and oil prices, to keep the economy advancing once recovery begins.

No one knows for sure how much it will cost to put Kuwait back together again. Some experts say the bill could exceed $50 billion, far surpassing even the $35-billion drained from the United States last October by the administration's misguided effort to reduce the deficit by raising taxes ["The Bottom Line: Running Up the Tab," February 18]. However high the cost may be, Kuwait has the money. And spending it in the United States would amount, in a sense, to a virtually free-of-charge alternative to a pump-priming tax cut (with the deficit actually growing instead of shrinking, that option isn't available now anyway).

As the country that shouldered the overwhelming burden of the seven-month campaign, the United States obviously deserves to benefit most from the business of redevelopment, and the Kuwaiti government has been saying as much. That's good news for aircraft companies like Boeing and McDonnell Douglas, which stand to pick up as much as $860 million in new business from the replacement of passenger jets lost by Kuwait Airways following the Iraqi invasion.

The oil-exploration and drilling industries can also benefit from the Gulf mess. At latest count, only about 950 drill rigs, out of a total inventory of more than 2,300, were at work in the United States; sagging prices have discouraged exploration. Redrilling hundreds of Kuwaiti wells set on fire and probably destroyed by Saddam Hussein will create a strong demand for the industry. That, in turn, would give a boost to firms like Parker Drilling of Tulsa, which specializes in difficult wells.

The big money, however, will flow from the major construction and engineering jobs involved in rebuilding the Kuwaiti infrastructure, from roads and bridges to hotels, airports, and telecommunications systems. Unfortunately, the amount of money from those projects that winds up in the United States may depend less on Kuwait than on the U.S.–based multinational construction and engineering firms, such as Fluor Corporation, Dresser Industries, Morrison Knudsen, and Bechtel, that get the contracts.

That's hardly an encouraging thought, since the recent behavior of American companies in the Gulf has been a disgrace. During the eighties, some of America's biggest and most respected companies—Upjohn, Dow, and even Dresser and Bechtel, for example—were exporting militarily useful matériel to Saddam. Now on the spot, businesses have begun claiming that doing so was okay because no one in Washington said it wasn't—an excuse that really amounts to saying that they can't be trusted to tell the difference between right and wrong on their own.

As a matter of elementary economics, for the country to benefit from contracts landed by these firms, the companies in question must deal with American companies when assigning subcontracts and arranging procurement deals. And those subcontractors in turn must do the same, all the way down the line.

Yet in the search for wide profit margins, multinational engineering companies invariably shop the world for the lowest-priced goods and services with which to fulfill their contracts. There's no reason to think this would change with Kuwaiti-redevelopment contracts.

Take San Francisco–based Bechtel, whose business is split about evenly between American and overseas projects. A spokesman says the company expects to use "both Bechtel and subcontracting employees in Kuwait" and says he knows nothing of any plans to make sure that American suppliers are given even a first shot at bidding on procurement and subcontracting opportunities.

Traditionally, Kuwait has maintained close ties to U.S. companies. But as John Mackin of Morgan Stanley & Company points out, during the peak period of Kuwait's economic development—roughly 1976 through 1983—American companies exported only $225 million in construction equipment and heavy machinery to Kuwait from the United States.

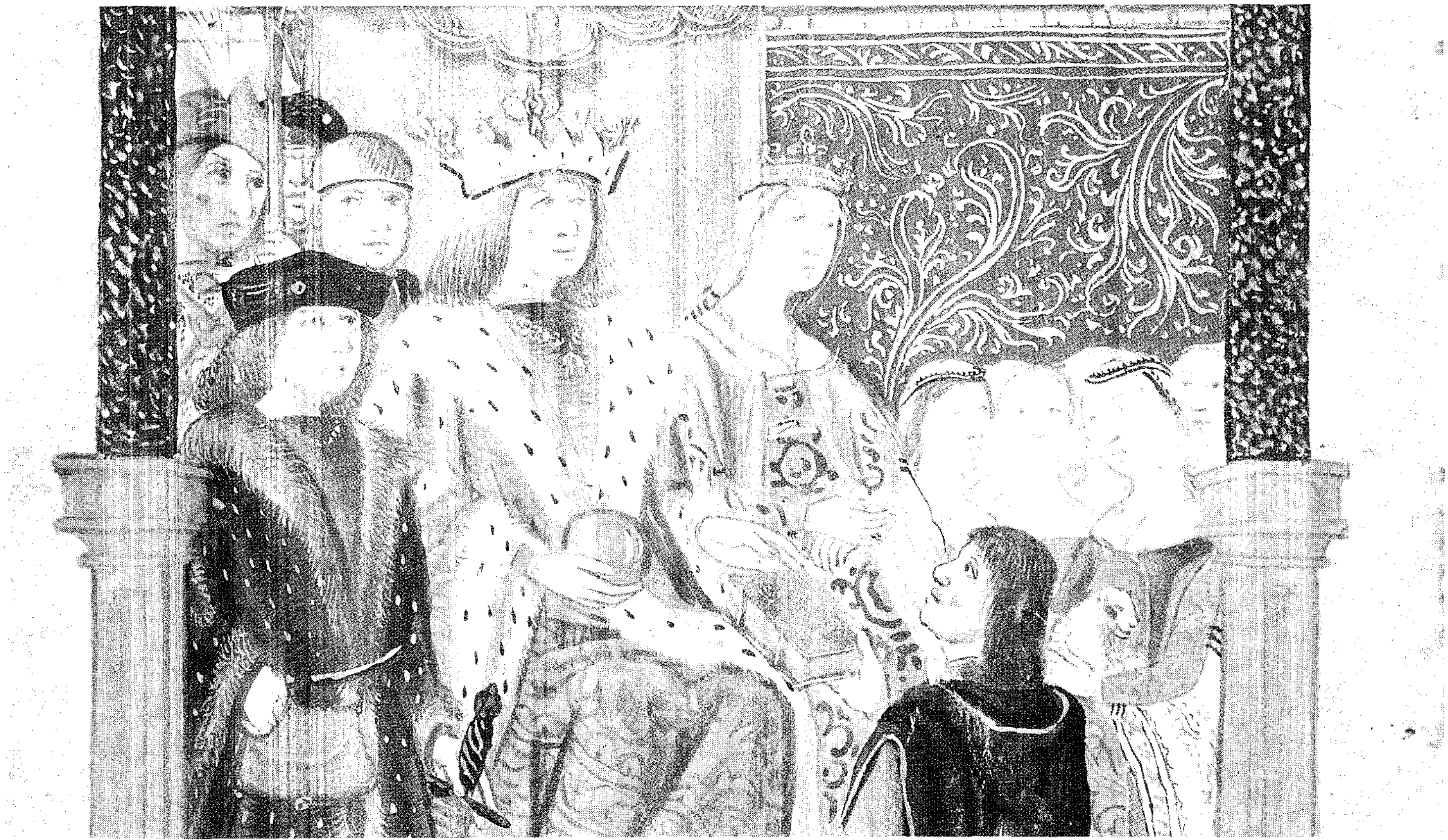
A spokesman at California-based Fluor says the company doesn't know what proportion of its non-American business involves material and services supplied

BACK TO THE FUTURE

Measuring the Economic Impact of the Gulf Crisis

	MID-JULY	HIGH/LOW	CURRENT
Crude Oil	$17.42	$40.40	$17.95
Gasoline (Self-Service Regular Unleaded)	$1.05	$1.31	$1.11*
Stock Market (Dow 30 Industrials)	2970	2365.10	2882
Inflation (One Month Annualized)	4.7%	10.6%	5.5%
Gold	$364.40	$415.50	$359.50

**Not including the new 5¢-per-gallon excise tax*



Ferdinand and Isabella; Artist Unknown; 1492; Chantilly, Musée Condé

500 years before Ferdinand and Isabella discovered Columbus, we had discovered a new world of our own—brandy.

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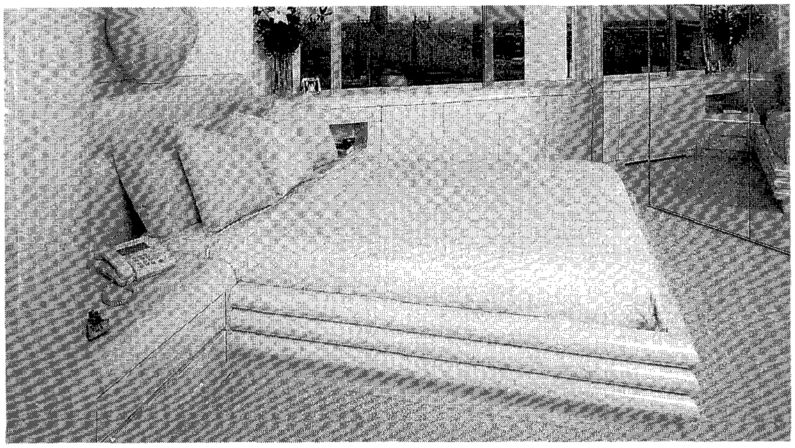

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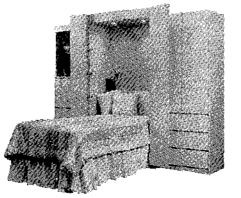

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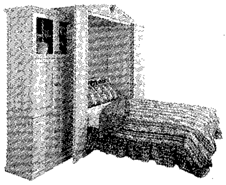

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from third countries. Yet the implication of Mackin's data is obvious enough: For the industry as a whole, a great deal of business gets farmed out to offshore subsidiaries and foreign subcontractors.

Under normal circumstances, such behavior would hardly seem objectionable. But these are not normal times. Given the recent history of American business in the Gulf, Congress and the administration need to make it clear that Desert Storm wasn't fought to create a profit-fattening windfall for the construction and engineering industries.

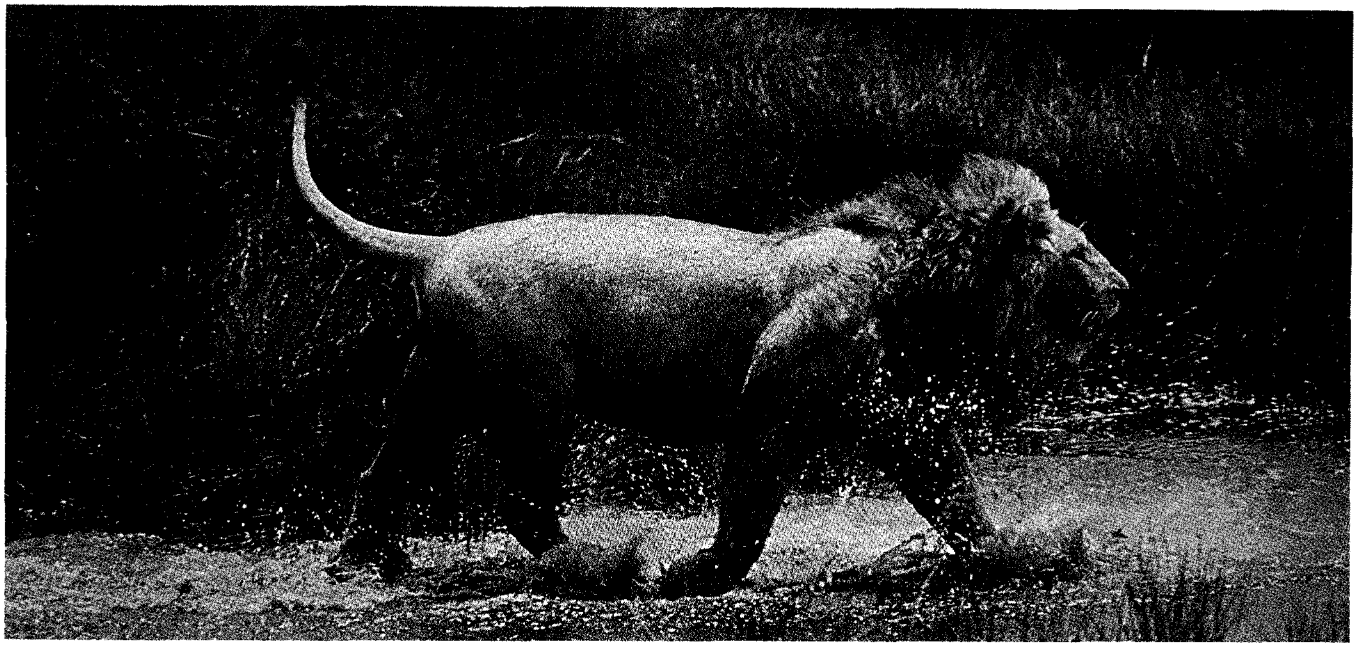
"U.S. engineering companies are going to do very well out of this situation in Kuwait," says Representative Charles Schumer, the Brooklyn Democrat. "If these companies don't make sure that the rebuilding business winds up staying with the U.S., it will be viewed as a national outrage."

Senate Republican Alfonse D'Amato agrees: "It is incumbent on our government, and our companies, to make a genuinely good-faith effort to spend these dollars for the benefit of the U.S. This is clearly the sort of area where congressional oversight can be very helpful."

House Democrat Barney Frank of Massachusetts goes further. "Given the circumstances, it is entirely reasonable to insist that U.S. contracting companies show a preference for American suppliers in fulfilling their contracts," he says. "If we were talking about Japanese contracting companies, there wouldn't be a single non-Japanese supplier that would ever be able to get a piece of the business. In this case, that is exactly how American companies should be handling the matter."

Frank says Congress should schedule a hearing to make sure the administration has the authority it needs to monitor how U.S. companies with Kuwaiti rebuilding contracts farm out the business. "This is an ideal use of the congressional oversight function," he says. "We're not talking about Congress playing prosecutor or setting out to catch criminals; we're talking about gathering information beforehand to make sure that an abuse doesn't occur later on."

Exactly. In a free-enterprise system, government has to resist the overregulation of business. But Washington does have the power of the pulpit, and there's nothing wrong with making sure that companies involved in rebuilding Kuwait file copies of their procurement and subcontracting agreements with the government. After all, if the coalition forces of Desert Storm have been able to stay ahead of Saddam's legions every step of the way, it hardly seems a lot to ask that Washington keep an eye on whether a handful of multinational companies plan to grab the money and run. ■



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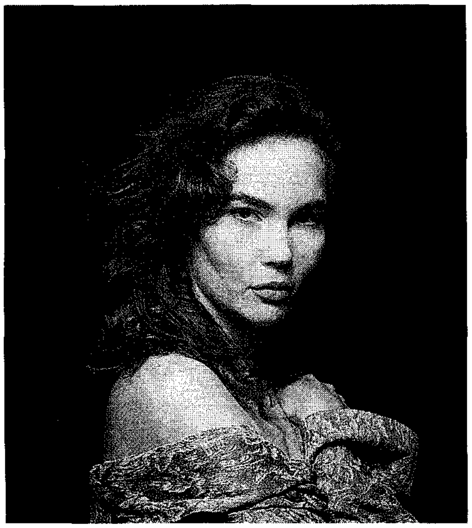
BRIEF LIVES

GATOR AID



Stopping traffic: Annabelle Larsen.

ANYONE CONCERNED ABOUT the scarcity of strong, three-dimensional film roles for women might want to take a look at Annabelle Larsen in John Feldman's *Alligator Eyes*. Larsen stars as the sexually aggressive Pauline, a blind hitchhiker who packs a pistol, likes alligators, and allows no man or woman to interfere with her secret plan for her own grand destiny.

And though the real Annabelle Larsen doesn't carry a gun (at least not to interviews) and isn't exactly wild about reptiles, she does have all of her character's sexual magnetism and a healthy dose of Pauline's fierce determination to get what she knows she deserves. Larsen, 25, also has the life experience to realize that it doesn't always come easily.

She dropped out of high school at fifteen and got a job at Sears, to help her divorced mom raise five kids and to finance her drama classes at the Lee Strasberg Theatre Institute in Los Angeles. After acting in student films and making a couple of appearances on *General Hospital*, Larsen moved briefly to Italy and then to New York, where she worked as a receptionist while auditioning for roles in both film and theater.

Her big break came in 1988, when Feldman cast her in *Alligator Eyes*. Larsen was ecstatic. "The other parts I was auditioning for were nothing like Pauline," says Larsen, who's surprisingly shy and petite, given her bold screen presence. "They weren't like real human beings, for one thing, and they certainly weren't blind. It was a great challenge." Larsen prepped for the role at Manhattan's Jewish Guild for the Blind and made a few mettle-testing forays into the city streets wearing eye patches and dark glasses while wielding a white cane.

The movie was finally released last month, and Larsen, who lives in a small apartment in Chelsea, is now enjoying rave reviews—far better notices than the film—and increased interest from casting people. There are just a few small problems—she's currently out of a job and doesn't have an agent.

But Larsen doesn't seem particularly worried. Together with her boyfriend and a group of actors, she has begun staging her own productions Off–Off Broadway. And she has an attitude about adversity that's eerily similar to the one espoused by a certain blind hitchhiker. "I've always had to struggle," she says. "I just accept that—and try to use it to my advantage."

CHRISTOPHER BAGLEY

'THIRTYSOMETHING' WATCH

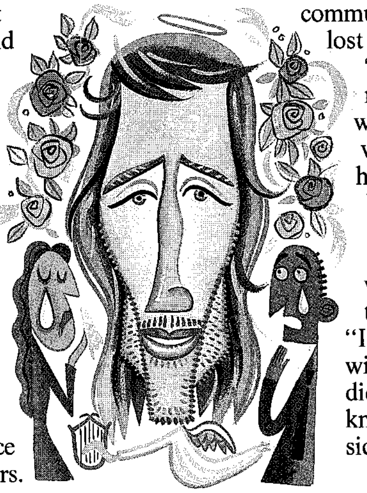
GOOD GRIEF!

AND YOU THOUGHT IT WAS the war. That sinking something, those restless nights, the inkling that all's not right with the world—let's work through this together. Let's talk feelings! Just like Nancy and Elliot and Michael and Hope—and those still breathing on *thirtysomething*.

Gary: so young to die, etc. What can we say? What can make things *right*? Sure, there's denial. You may claim to have missed that episode. Or the whole series so far. But then, why this angst?

A Barnard College psychologist says some of her patients "don't understand, and they're embarrassed by being so affected by the television character."

And so, in the great tradition of public catastrophe, and in an effort to speed catharsis, we sought guidance from our leaders.



Cardinal O'Connor, Fran Lebowitz, David Dinkins, and Jerome Zipkin would not return calls. Nor would the more personally involved—such other stellar Garys as Hart and Trudeau (even if he does have an extra *r*).

Big-time denial. The mayor of Gary, Indiana, Thomas V. Barnes, declined to comment, citing laryngitis. But aides close to the mayor report that he knows of the tragedy, and that the administration is coping as "best it can."

On a certain uptown No. 4 train, somewhere between 59th Street and 86th, a disparate bunch of commuters seemed lost in thought. "No, I don't remember where I was when I heard he died. Wait—*who* died?" said a tall, pale woman in three scarves. "Is that the guy with the hair? I didn't even know he was sick!"

BOB ICKES

Photograph by Michael Biondo. Hair and makeup by Patrick Poussard/The Spot.
Jacket by Emporio Armani. Illustration by Robert de Michiell

CITYSIDE

Looking for a Magic Carpet Ride

FERNANDO MATEO'S RIGHT hand punches the air, and his fervent voice rises. "Carpet," he says, "can do a lot for you."

His audience—a small group of convicted teenage crack-dealers on Rikers Island—regards him with sad, wary eyes. He plunges ahead.

"Carpet can take you out of here, get you a job, a house, a car. Carpet can change your life."

Dream weavers: Garnier and Mateo teach a carpet class at Rikers.

It changed his: Mateo, 33, born in the Dominican Republic and raised on the Lower East Side, dropped out of the tenth grade and borrowed $2,000 to open his first floor-covering shop, Carpet Fashions. He now owns two shops and bills close to $3 million a year. In 1990, he was honored by the New York Chamber of Commerce, in part because he'd spent so much time making motivational speeches to black and Hispanic youths in city jails, encouraging men who reminded him of his younger self to break the familiar cycle of crime and punishment. Now, in a singular act of idealism, Mateo has conceived, bankrolled, and launched a program that aims to help. And it won't cost the city a dime.

The idea is simple: Train young, first-time convicts to install carpet, and maybe they won't go back to selling crack (apprentice carpet mechanics make about $10 an hour; journeymen can earn $100,000 a year, the kind of money that can compete with the drug trade in a way that fast-food paychecks cannot). Choose youths who aren't yet completely lost, and hire a professional instructor to conduct a three-month program that includes not just carpet training but life training—how to dress and behave and hold a steady job. Help the students get apprenticeships after their release from prison, and track their progress for a year.

"It seemed obvious to me," says Mateo, a compact man with the energy and optimism of an undefeated welterweight. "How come they weren't already doing it?"

Rikers's Adolescent Reception and Detention Center, home to 2,000 young offenders, most of whom are awaiting trial, has long offered high-school coursework but no vocational training. The city, of course, has no money for such a project. So Mateo donated $8,000 of his own; persuaded Orcon, the carpet-tool manufacturer, to donate equipment; and navigated the Correction Department's corridors for months trying to get authorization. He teamed up with Sandy Smith, a birdlike special events director, and they cut through the red tape. Eventually, they'd like to extend the idea to other trades; they hope that other small-businessmen will come forward, and that some philanthropic group will help pay the bills.

But before any of that can happen, the venture has to work for these six teens. Mateo seems certain that all six will make it; world-weary corrections officers will be pleased—very pleased—if half of them do.

"I NEVER REALLY THOUGHT much about carpet," says Jason Santiago, a lanky eighteen-year-old felon with a scruffy chin beard and hair sculpted into the latest box-cut style. Like the other five young cons chosen from a pool of 99, Santiago grew up in city housing projects, saw one business dominating his neighborhood, and became an apprentice in the trade. "There was one opportunity I saw, and that's what got me in here," he says, pulling at his little beard. "This is the first time anyone ever said anything to me about my future, so I just never thought about it before. But I think I could do something with my life. At least, I'd like to try."

That's why Santiago and the others were chosen—they voiced a small measure of hope. When some cons were asked if they wanted to change their lives, they said no. "Some were very frank," says Smith. "They just wanted to hang out." Others were disqualified because of long rap sheets, or histories of violence, drug abuse, and theft.

But talk alone won't transform the trainees. They have to stick with something for the first time in their lives; already, they are being goaded by other inmates who resent that they've been chosen for something special.

"Up in the dayroom, people are telling me they're just selling me a dream," says Abdullah Singleton, seventeen, fresh-faced and stocky in an Adidas warm-up suit. "They say it's too good to be true, it's not gonna happen—don't believe the hype. I say, let's give this a chance."

A WEEK LATER, THE trainees have shaved their faces and clipped their box cuts, and their rumpled sweatshirts have been replaced by crisp blue Carpet Fashions T-shirts. The students are squatting around Mateo and instructor Brian Garnier, handling an assortment of carpet-laying tools—kickers and rollers and cutters, heat-seam tape and Kool Top irons. The teens examine the tools as if they were moon rocks; Mateo slides from teaching to cheerleading. "These tools are your friends," he says. "Keep them clean and sharp, and you'll stay that way, too." The teens cast sidelong glances at the thick training manuals. The immensity of their task is sinking in; it's easy enough to get the haircuts and put on the T-shirts, much harder to stick with the six to ten hours of instruction a week, the many more hours of studying in the cell or the dayroom.

"You're gonna have to take notes," Garnier says. "You're gonna have to take tests."

"It's not gonna be easy," Mateo says, "but I know you can do it. I did it; you can."

The young eyes are frightened but hopeful; amazingly, they pay attention.

"One thing about carpet," says Jason Santiago. "You don't get arrested or shot for installing it." ERIC POOLEY

Photograph by Rick Falco/Sipa.

SOUNDS

CASH VALUES

“BUT HERE’S THE important thing,” deadpanned Rosanne Cash last month as she was hustled from a *Spin*-inspired rap session with a punky Exene Cervenka and a funky Sheila E. to a Chelsea television taping about the baby boom. “Are we going to have time to shop?”

Her P.R. woman looked doubtful, but Cash, 35, managed to pick up a new jacket on the way to the airport. She’ll be back in Manhattan on March 8 for more shopping—and a concert at Town Hall that will focus on the dark and personal songs of her critically acclaimed 1990 album, *Interiors.* Cash may sing about infidelity, but she’s not inspired by the lyrics of cheatin’ songs as much as by the language of therapy.

That makes her something of an odd duck in Nashville, where she lives with her husband, country-rock singer Rodney Crowell, and their four daughters. Country stars, according to Cash, “avoid controversy like the plague” and put “jingoism right up there with love of Mom.” By contrast, Cash is quick to “shoot my mouth” off on the environment, disarmament, and anything that victimizes women. “I’m in touch with the idea of being harmless to each other,” she says. “I think that’s a precious way to live.” She’s using the current tour to help promote an educational exhibit about underprivileged children.

Interiors designer: Rosanne Cash.

Cash also paints and showed one of her works in a recent Nashville exhibition called “Women on an Inner Journey.” She didn’t want to sell it, however, so to buck the requirement that everything be up for sale, *My Interior Body, 1990,* was hung with a sticker signifying its purchase by a Mr. Crowell. “It’s a very large nude with fingerprints and blood all over her body,” explains the artist, “but remember, I exaggerate the truth. Still, it probably won’t go up in the house, because it might scare my kids.”

JOHN MILWARD

COMING UP

NOUVELLE VOGUE

JENNIE LIVINGSTON DID not learn about voguing at Yale.

“It was in the summer of 1985,” she says. “I was in Washington Square Park, and I saw these guys throwing their limbs all over the place.” Intrigued, Livingston, who had recently arrived from New Haven with a degree in art, began attending dozens of voguing balls and getting to know the black and Latino gay men who compete in them. Next week, her award-winning documentary about the balls, *Paris Is Burning,* opens at Film Forum.

Livingston and voguer Dorian Corey.

Livingston’s film, her first, explores a world most people know only through a dance popularized by Madonna. Voguing is more than mimicking the poses of *Vogue* magazine’s fashion models—it’s a vibrant part of gay life in Harlem. “The biggest chore was simply getting people to show up,” jokes Livingston, 27, who interviewed such colorfully named (and dressed) personalities as Pepper LaBeija, Octavia Saint Laurent, and Venus Xtravaganza. “Drag queens are not known for their punctuality.”

Paris Is Burning goes beyond campy humor and outlandish costumes to portray the balls as a refuge from poverty, racism, and homophobia. The film’s most poignant scenes depict the voguers’ intense desire for fame and for the lives they see in the pages of magazines. “A ball is as close to reality as we’re gonna get,” says one participant.

“I don’t like the kind of film that tries to make people seem perfect,” says Livingston, a modest Californian who now lives near Gramercy Park. “When the ball people see the film, they laugh at themselves a lot.”

DEGEN PENER

CHOW

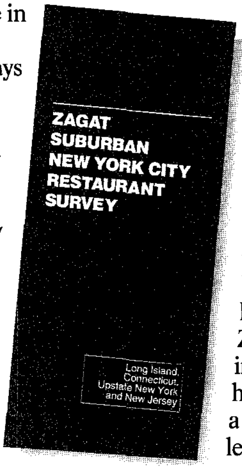
Zagat Hits the Road

NOT EVEN BEING STABBED in a Manhattan movie theater can slow down Tim Zagat. With his wife, Nina, Zagat has just published another variation on his restaurant-survey books—this one covers New York City’s suburbs. “Some of the best restaurants in the metropolitan area are in places like Piermont and Saddle River,” says Zagat, who’s completely recovered from last fall’s attack.

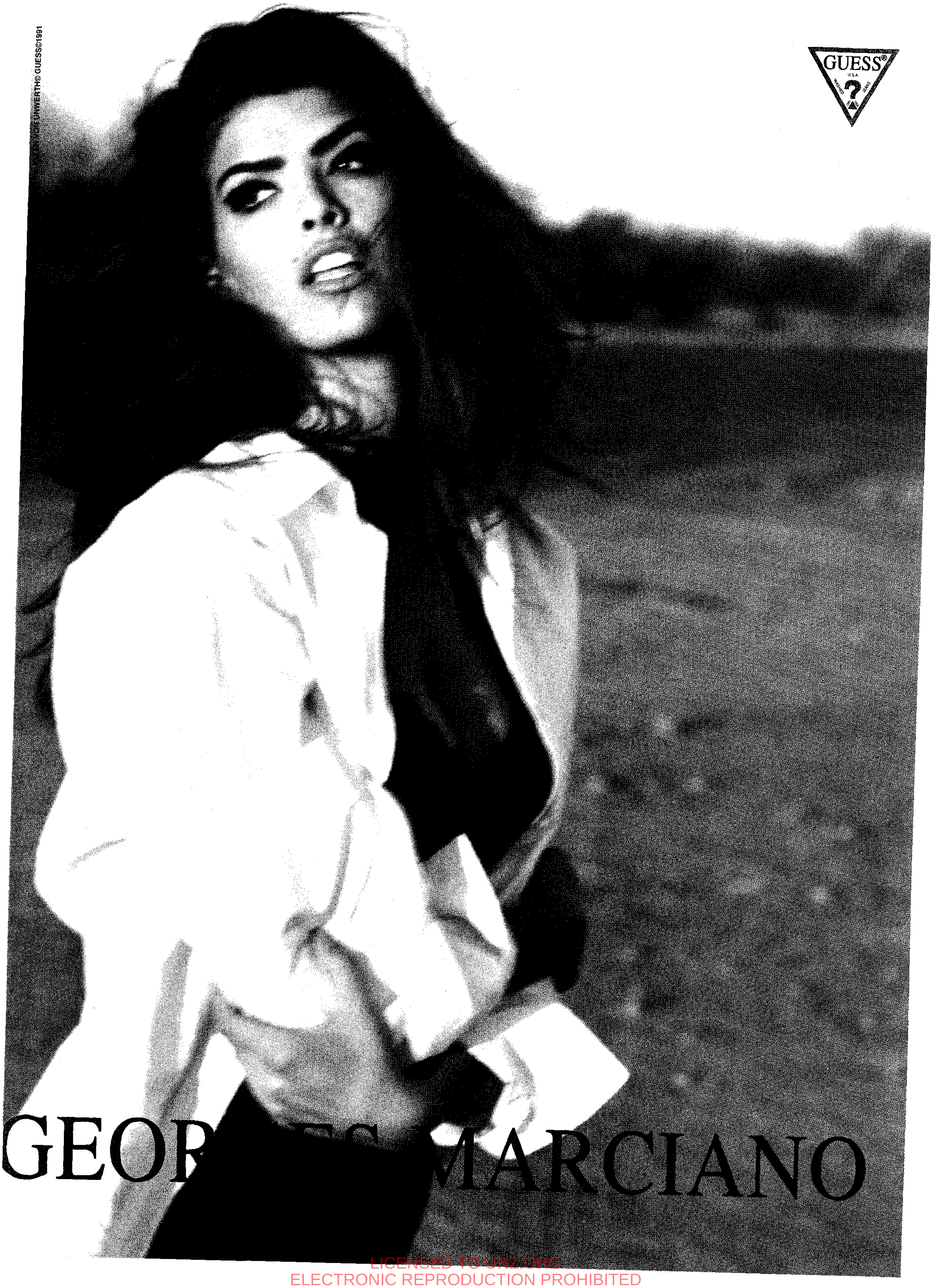
The new survey ($9.95) lists more than 550 spots. Many are in categories foreign to Zagat’s city book, like “Top Country Dining”—when in Greenwich, go to the Homestead Inn, “just off I-95.” Xaviar’s in Piermont (near Nyack) draws the survey’s highest food rating for its “superb, French-influenced” cuisine; Ross’ North Fork is judged the finest seafood restaurant on Long Island—but with Zagat sending hungry Manhattan diners toward the bridges and tunnels, it may not stay a “secret gem” for too long.

The survey covers eight counties north of the city, plus Connecticut, New Jersey, and Long Island. “Everybody in New Canaan may know about L’Abbee,” says Zagat. “But people in New Jersey never hear about it. There’s a lot of fun trips to learn about.”

C.S.



Photographs: top, Brian Coats; photographed at the Paramount Hotel, N.Y.C.; left, Henny Garfunkel. Hair and makeup by Kian Stave.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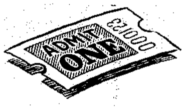


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

VIDEOS

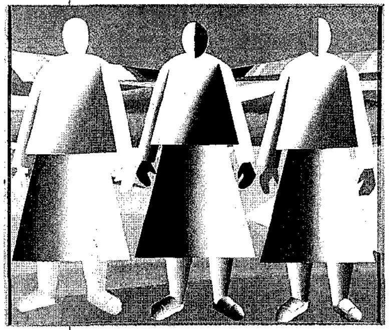
The Two Jakes **($89.99): The original Jake—Jack Nicholson—directs and stars in this elaborate *Chinatown* sequel.**

TELEVISION

"Kathleen Battle and Jessye Norman Sing Spirituals": And how great they are. Last spring, the two divas brought down the house at Carnegie Hall in an evening of songs of American blacks. The performances, backed up by James Levine conducting, will be broadcast as part of PBS's *Great Performances* series. (Channel 13; March 8, 9 P.M.)

ART

The Warholbilia just keeps on coming. Right now, the Whitney Museum is showing a collection of videos and TV productions by the artist, including his first experiments with a hand-held video camera (in 1965) and his cameo on *Love Boat*. Through March 22.

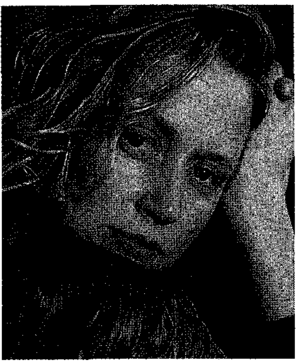


Kazimir Malevich, who died in 1935 at the age of 57, was the inventor of Suprematism. Many of his 170 pieces at the Metropolitan are being seen outside the USSR for the first time. Through March 24.

MUSIC

The Little Orchestra Society will perform a new guitar concerto by 89-year-old Spanish composer Joaquín Rodrigo. Called *Rincones de España*, the work will be performed by Angel Romero. March 7 at Alice Tully.

Robin Holcomb (Elektra Musician): This is one of the happiest surprises in a bleak pop year. The hypnotic singer draws from a palette of American sounds and voices,



Nancy Ellison

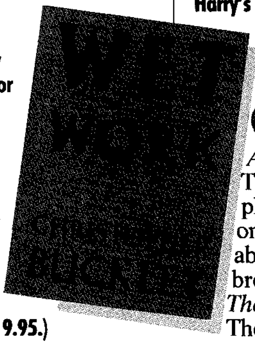
and uses small, repeated strokes to create huge canvases. With a band led by her husband, downtown keyboardist Wayne Horvitz, she's at the Knitting Factory March 10 through 12.

Haydn Festival: What with all the festivities surrounding the Mozart bicentennial, it's good to know that Haydn hasn't been completely overlooked. The concerts highlight his chamber pieces. Andras Schiff is the pianist, and the Takacs String Quartet will perform with a variety of soloists and singers. At the Metropolitan Museum from March 7 through 10. Also: The American String Quartet will perform three Mozart quartets dedicated to Haydn at Columbia's Miller Theatre on March 6.

BOOKS

Signs of the Times: Deconstruction and the Fall of Paul de Man, David Lehman: The author, who covered the story for *Newsweek*, looks at the Nazi past of Yale's famous deconstructionist critic. (Poseidon Press; $21.95.)

***Wet Work*, Christopher Buckley: The new book by the author of *Steaming to Bamboola* and *The White House Mess* is a satirical thriller about a weapons manufacturer avenging his granddaughter's death. (Knopf; $19.95.)**



DANCE

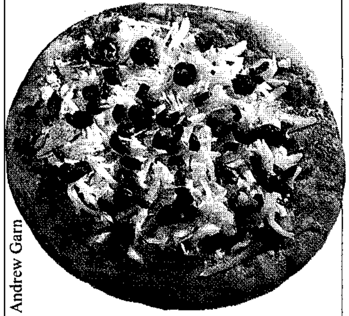
Homemade Ice Cream is a suite of seven dances by Eleo Pomare, all of which are set to traditional American music. The work is being danced by Pomare's company on March 10 at the 92nd Street Y.

SHOPPING

Dot Zero, the Fifth Avenue boutique for all that's matte-black and high-tech, has just taken over the gift shop/newsstand in the lobby of the Paramount hotel. The store will be the exclusive distributor of Philippe Starck designs—everything from bedroom furniture to toothbrushes.

ASK GAEL

Feeling lazy? Pick up a Frisbee of focaccia piled high with Italian toppings—roasted peppers, red onion, mozzarella, tapénade or pesto, sun-dried tomatoes, spicy sausage with taleggio, and ricotta salata; $4.29 at Fairway.

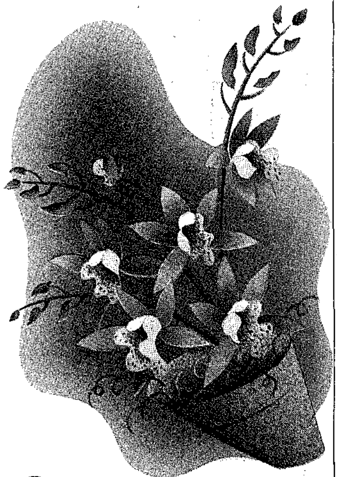


Andrew Garn

Am I seeing ghosts, or is that Arrigo Cipriani on Fifth? **Trusthouse Forte eighty-sixed him when he opened Bellini, but now he's back, doing the Harry's Bar–in–Venice fare. Everything's the same, but the prices are higher. At 781 Fifth Avenue, at 59th Street.**

THEATER

A Room of One's Own: The great Eileen Atkins plays Virginia Woolf in a one-woman show. An abbreviated version was broadcast on *Masterpiece Theatre*. At the Lamb's Theatre.



Coco Masuda

SCENES

The orchid show: Yes, there are a few other flowering this and thats, but it's the orchids—in every color, shape, size—that would have even Nero Wolfe cracking a smile. At the Enid A. Haupt Conservatory at the New York Botanical Garden, through March 10.

TASTINGS

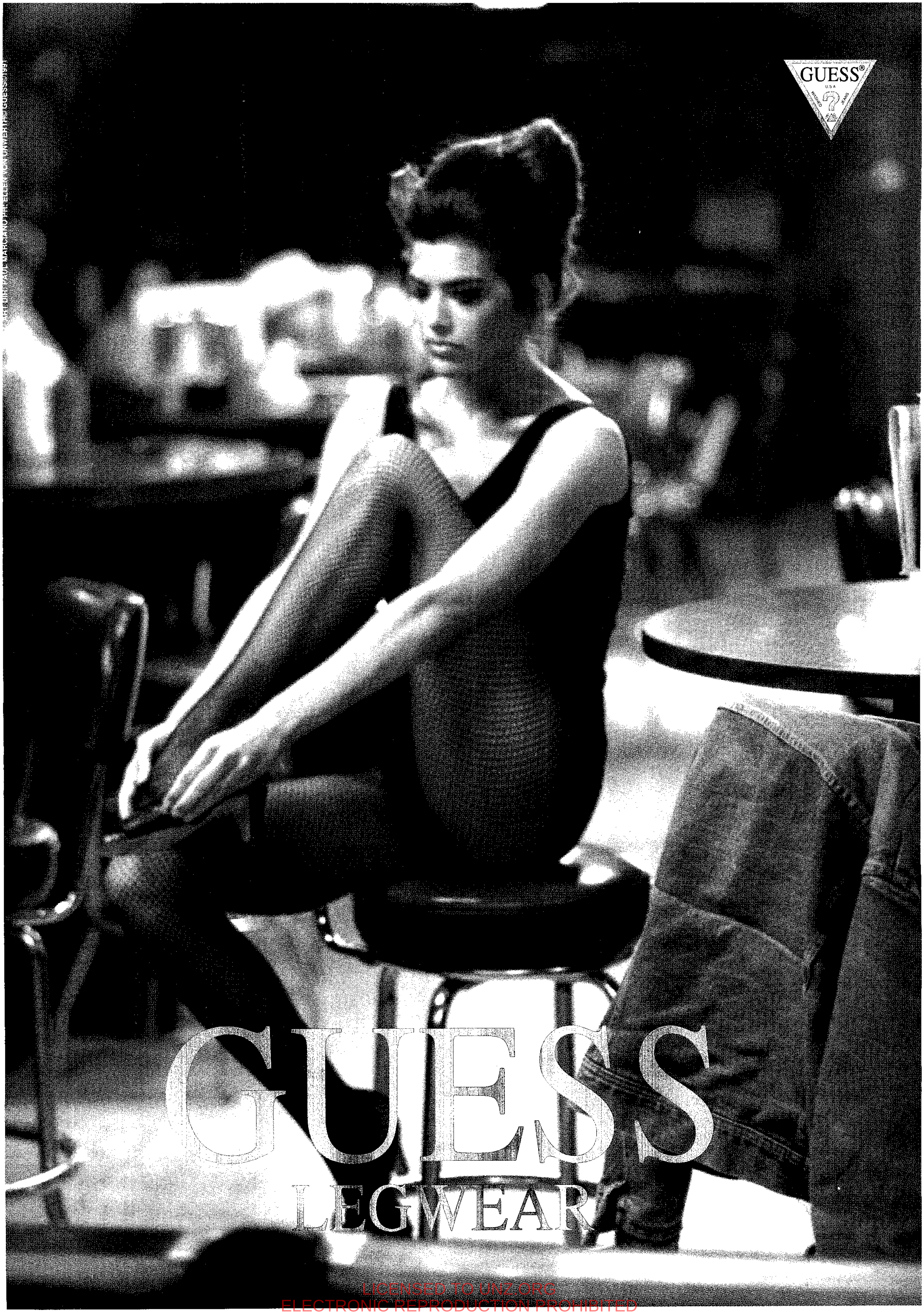
BY ALEXIS BESPALOFF

The ripe, generously flavored dry reds made from the Dolcetto grape are among Italy's most appealing. Look out for such 1989 bottlings as Ceretto, Clerico, Coppo, Cordero, and Mascarello. From $12 to $15.

MOVIES

The Doors**: Oliver Stone, who's tackled war and Wall Street, takes on the death and life of Jim Morrison. Val Kilmer is the legend.**

Sidney Baldwin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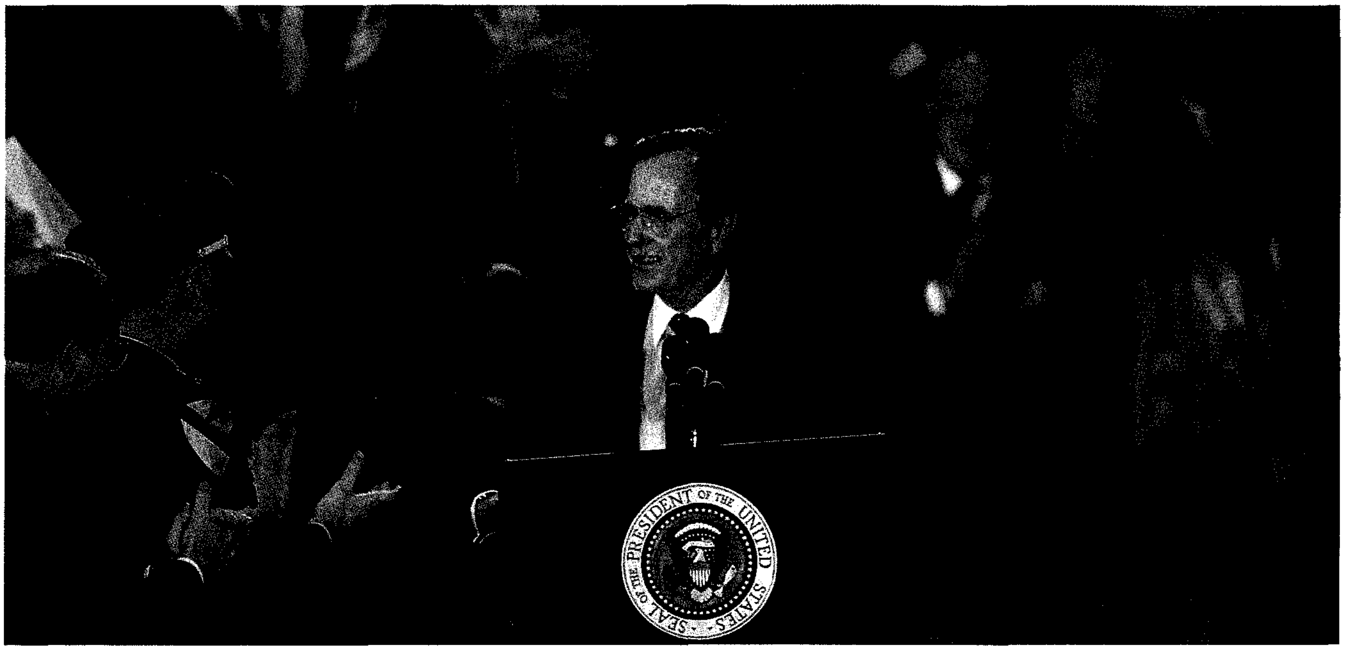
PRESIDENT FOR LIFE

BY JOE KLEIN



Jean-Louis Atlan/Sygma

At a retirement celebration in Fort Meyer, an invigorating moment—a *victory*.

SO MUCH FOR IRAQ; SO MUCH FOR SADDAM. So much for Vietnam.

"That war cleaves us still," George Bush said in his Inaugural Address. "But . . . surely the statute of limitations has been reached. This is a fact: The final lesson of Vietnam is that no great nation can long afford to be sundered by a memory."

It was more than a memory, though. It was a state of mind. Generations of Americans—the baby-boomers and all those who came after—had never seen their government act decisively, honorably, or effectively on a grand scale. Operation Desert Storm rectified that. George Bush prosecuted the war with a purpose and rigor absent from the American presidency since Franklin Roosevelt; Colin Powell and Norman Schwarzkopf led the allied forces with an intelligence rivaling that of George Marshall and Dwight Eisenhower in World War II. If an election had been held last week, Bush might have been voted President for Life. It was a moment to savor: a clear-cut, unambiguous, invigorating moment, a *victory*—perhaps not the beginning of a New World Order, but certainly the end of a fretful, querulous time.

The Vietnam legacy was always about more than just the war. "Vietnam" was shorthand for the bitterness, cynicism, and uncertainty that had enveloped the nation since the death of John F. Kennedy. The war had been bad enough, a criminally stupid enterprise; but it was accompanied by almost unrelieved bad news on the home front—the misconceived War on Poverty, the assassinations of Robert Kennedy and Martin Luther King, the Watergate disgrace, the festering racial enmity, the inexorable, slow-motion economic decline.

The sense of American impotence was reinforced by the hostage-taking in Iran (and Jimmy Carter's pathetic effort to free the captives), by

WHEN DICK GEPHARDT SAID, “VICTORY IS BEFOR

Ronald Reagan’s Central American meanderings, by the bombing of the Marine barracks in Beirut—and by a tide of stories about the Pentagon’s wasteful, dunderheaded ways. Even the military “successes”—Grenada, Noriega—were embarrassing, the sort of overkill that only an uncertain bully indulges in.

AS IT HAPPENED, SADDAM HUSSEIN was emboldened by a perception of American equivocation and self-doubt. “We saw that the United States as a superpower departed Lebanon immediately when some Marines were killed,” he told a meeting of Arab leaders in Amman a year ago. America, he concluded, “has displayed some signs of fatigue.”

This was the first in an astonishing series of miscalculations. Saddam was often described as resourceful, cagey, cunning (*mea culpa*)—all in anticipation of a masterful counterstroke that never materialized. The fact is, he did just about nothing right: the invasion of Kuwait, the taking of hostages, the release of the hostages, the failure to negotiate a deal before the war, the Scud attacks on Israel, the ecoterrorism, the underestimation of American power and willpower. Every step was wrong, down—finally—to his inability to save his army by initiating an unequivocal withdrawal before the ground war began.

Saddam’s humiliation probably turns another page as well; it may mark the end of the post-colonial era, the radical romance of the “Third World,” a term that should now be put out to pasture, especially since the “second” world—the Communist bloc—has collapsed. “Millions of Arabs believe Saddam stands tall,” Dr. M. T. Mehdi, an Arab-American leader, said last week, “having defied Western colonialism.”

Perhaps, but their ranks have thinned dramatically in recent weeks, and those who remain must be considered among the last victims of a waning delusion. In the end, the notion that former colonies could only liberate themselves by waging war against their capitalist oppressors—a philosophy popularized by Mao and Fidel Castro and given racial ballast by Frantz Fanon—was, as often as not, a cover for the acquisitive impulses of local warlords posing as nationalists.

Saddam Hussein was more rapacious than most Third World sorts, who were content to use “socialism” as an excuse for the centralization of power and money in their own hands. His use of oil money to amass an enormous arsenal also deviated a bit from the norm, but he fed off the “Third World” culture and thrived on the tensions created by the Cold War. In one of his wartime rants, Saddam acknowledged the new realities: The allied “aggression” would never have taken place, he said, if it hadn’t been for the demise of the Soviet Union as a superpower.

Iraq *was* an object lesson for the Soviets in the harsh realities of the New World Order. No doubt, the war taught Mikhail Gorbachev the limits of playing a weak hand well. His last-minute peace plan was an artful bit of work, but irrelevant: There was never any pressure on Bush to take it seriously. Ultimately, the Soviet initiative seemed little more than a belated, toothless version of the prewar French attempts to free-lance a deal—and Bush dismissed it with a condescension that must have been galling to Gorby. This could be the precursor of the Soviets’ eventual post–Cold War foreign policy: cleverly meddlesome but lacking the clout to be much of a bother.

Gorbachev’s steady drift away from reform and the growing influence of the army and KGB can’t change what Bolsheviks used to call the “objective reality” of the situation: The Soviet Union lacks the resources to provide the economic and military aid to “Third World” clients. This poses problems for the Great Unoiled, natural bit players (Castro comes to mind) who’ve used East-West tensions to puff themselves into revolutionary heroes. (There may also be less urgency for America to back tyrants who pose as freedom-loving buffers against the Communist tide.) No doubt, the various sheiks, chiefs, and warlords will continue their endless squabbles over turf—but without the delusion of higher motives.

The Gulf War may or may not redefine the American political landscape, but it certainly represents another profound embarrassment for the Democratic Party—which opposed the use of force at a crucial moment, as it has throughout the post-Vietnam era.

Thoughtful Democrats were wringing their hands over this last week, trying to figure out how a party that supported international activism through much of the twentieth century could become so unrelentingly squishy on matters of national security. “I’m just deeply mystified by it,”

The American evacuation of Saigon in 1975.

S," SOME LIBERALS IN THE AUDIENCE HISSED.

Iraqi POWs in Kuwait.

said an Armed Services–committee staffer. "We started out right on this one. Dick Gephardt gave a speech in August committing the party to full support of the president—and then we somehow wandered off the reservation."

Back, one might argue, to the party's usual post-Vietnam stomping grounds: the tacit belief that any projection of American power is an act of imperialism (as opposed to the GOP's equally simple, but far less debilitating, assumption that every projection of American power is an act of anti-Communism). The roots of this assumption lie, I suspect, in the Democrats' embrace of the civil-rights movement in the sixties; it wasn't much of a leap to identify with self-proclaimed victims of oppression elsewhere in the world. Martin Luther King bridged the civil rights and antiwar movements, but left-wing radicals fused them: American blacks and Vietnamese peasants were victims of Western imperialism, as were any number of tribes, sects, and cults in need of liberation around the world.

Most Democrats never went that far, of course, but such sentiments permeate the party—especially its activist core. Several weeks ago, Gephardt seemed to stun a liberal audience with the line "The debate is behind us, the battle is upon us, and victory is before us." The word *victory* brought gasps and a few hisses: It seemed so harsh and insensitive, so macho.

"The irony is that Ted Kennedy was tougher on Saddam than Reagan or Bush through most of the eighties," says John Marttila, a Democratic consultant who wrote a famous memo to Michael Dukakis on the need to appear strong on national defense. It is a measure of the Democrats' perversity that Kennedy's toughness evaporated when Saddam became the enemy rather than an American client—apparently, the enemies of imperialism are automatically granted victim status (there is no higher ranking in the liberal pantheon), no matter their track record.

"It is absolutely incredible to me that we took the proper moral position on Saddam, then lost the benefits of that position when it really counted," Marttila says. "I'm afraid this was a defining moment for the party." If so, the Democrats' fate was sealed in the prewar Senate debate, when Sam Nunn tossed aside a career's worth of defense credibility by opposing the president—and even Daniel Patrick Moynihan seemed a bit foolish, going on about the mean-spiritedness of the *Kuwaitis,* which was very much beside the point.

MARTTILA'S DESPAIR REPRESENTS the most realistic of four current Democratic tendencies. The other three:

□ *The Unreconstructed Lefties* have retreated into a familiar radical cul de sac: moral equivalency. "The two pit bulls of modern military history [Bush and Saddam] seemed committed by the insane logic of their pride to an epic drama of death," according to *The Nation.*

"That's not the Democratic Party," says Barney Frank, the Massachusetts liberal. "One of the things we have to do is worry less about disappointing the left and more about conciliating the middle. We won't win nationally until we liberate Democrats from the view that America is never right." Fat chance. Left-liberal activists remain a center of gravity in the party (just as ultraconservatives throw disproportionate weight in the GOP).

□ *The Congressional Party,* which is convinced the war won't affect its turf—with good reason. Most polls say the public won't hold Democrats accountable for voting against the war. "This will only intensify what already exists," says Alan Baron, a Democratic analyst. "People vote for Republicans to handle national security on the executive level. They vote for Democrats to handle specific problems in Congress. We wind up with the functional equivalent of a liberal Republican government at a time when there aren't any liberal Republicans left, except maybe George Bush."

□ *The Visionaries* are hopeful that the incredible competence of Desert Storm will cause Americans to wonder about Bush's desultory performance on the home front: "If we can do *that,* why can't we do education?" says Mandy Grunwald, a Democratic consultant.

Mario Cuomo tried a different version of this argument several weeks ago, before the ground war began: "I don't think the war will be an issue in 1992," he said. Cuomo's reasoning was that the war would soon be won, barring a disaster, and the public's attention would turn to the ailing economy and any number of other distractions in the zillion news cycles between now and November 1992.

"He's wrong," says Marttila. "The war will matter because it will affect people's perception of strength and weakness—just as national security mattered without ever being a big issue in 1988. This is a very major part of presidential leadership. Our only hope may be a new generation of leaders."

In that regard, the Washington *Post* had an intriguing tidbit last week: Military colleagues remembered Colin Powell as a fierce partisan in the 1964 presidential campaign—who despised Goldwater and pasted a Lyndon Johnson sticker on his Volkswagen.

Powell a Democrat? This would pose a terrible dilemma for the party: As a black and a general, he is both victim *and* imperialist. He is also now and forever tarnished with the stench of victory—a foreign odor to some in his party of origin, perhaps; but ambrosia for a proud and grateful nation. ■

Photographs: top, AP/Wide World; left, UPI/Bettmann Newsphotos.

Mad Dog

Untangling the bizarre saga of Jeff Beck, Wall Street's Great Pretender—from the new book

by Anthony Bianco

On the morning of January 22, 1990, an investment banker named Jeff Beck awoke screaming from a horrible nightmare. He'd dreamed he was at a cocktail party in a crowded room somewhere in Washington, perhaps the White House. Powerful people were sipping drinks under bright lights. A door opened and through it came a hand holding a revolver, which scanned the room. When the gun stopped moving, Beck was looking down the barrel. "Come out from behind the door," he shouted, but his voice was drowned out by a thunderous explosion that seemed to stop time itself.

It was 6:30 A.M. Beck, 44, got up from bed and padded to the door of his apartment. Outside, staring up at him from the hallway carpet, was a real-life nightmare: On the front page of that morning's *Wall Street Journal,* his picture appeared under an accusing headline:

TOP DEAL MAKER LEAVES
A TRAIL OF DECEPTION
IN WALL STREET RISE

Beck felt a stabbing pain in his chest, quickly followed by an adrenaline rush of pure rage. He picked up the paper and retreated to his bedroom, where he read with mounting horror the article that by day's end would bring his twenty-year Wall Street career to an ignominious end. The *Journal* story put the lie to the fantasy identities—Vietnam War hero, billionaire, CIA oper-

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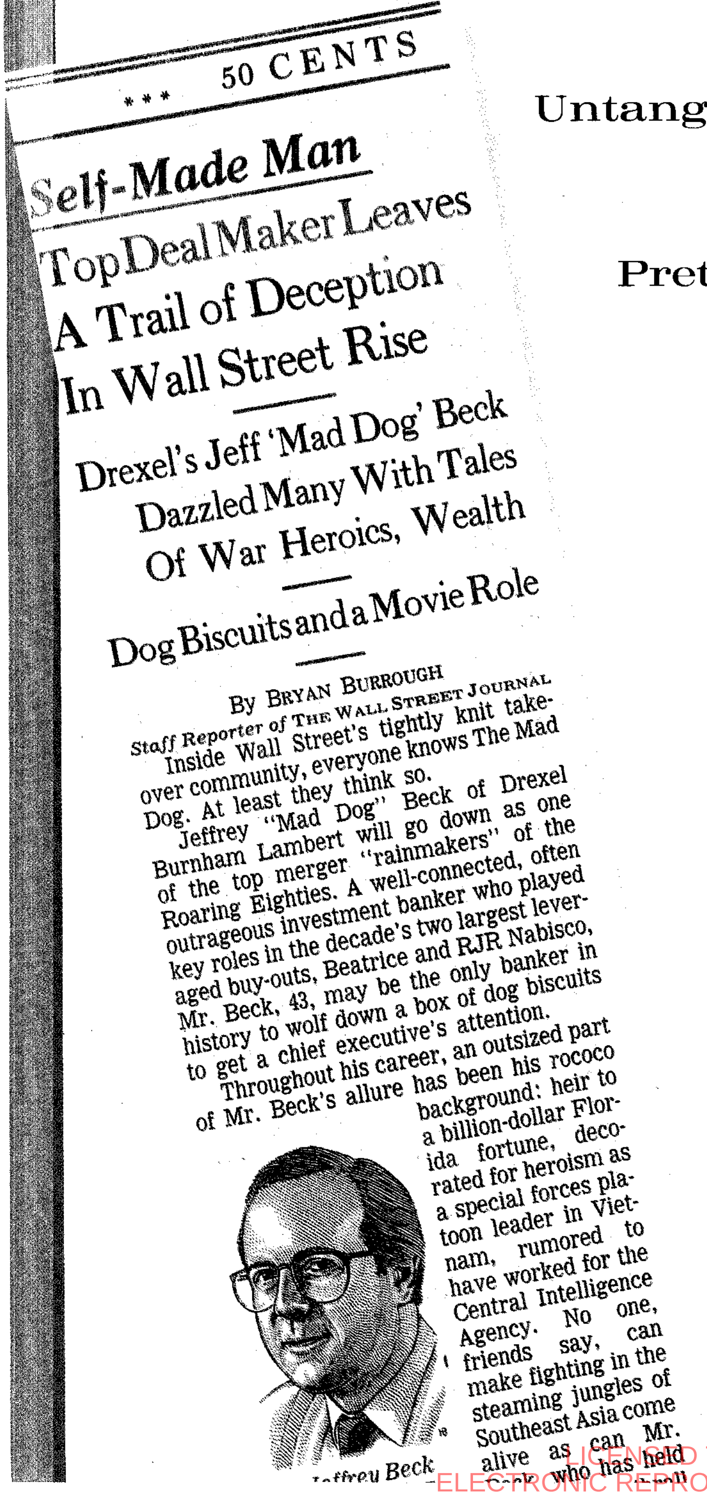
Adapted from the book Rainmaker: The Saga of Jeff Beck, Wall Street's Mad Dog, *by Anthony Bianco, published by Random House. Copyright © 1991 by Anthony Bianco. Epilogue copyright © 1991 by Jeffrey P. Beck. By arrangement with Random House.*

PHOTOGRAPH BY HARRY BENSON



*** 50 CENTS

Self-Made Man

Top Deal Maker Leaves A Trail of Deception In Wall Street Rise

Drexel's Jeff 'Mad Dog' Beck Dazzled Many With Tales Of War Heroics, Wealth

Dog Biscuits and a Movie Role

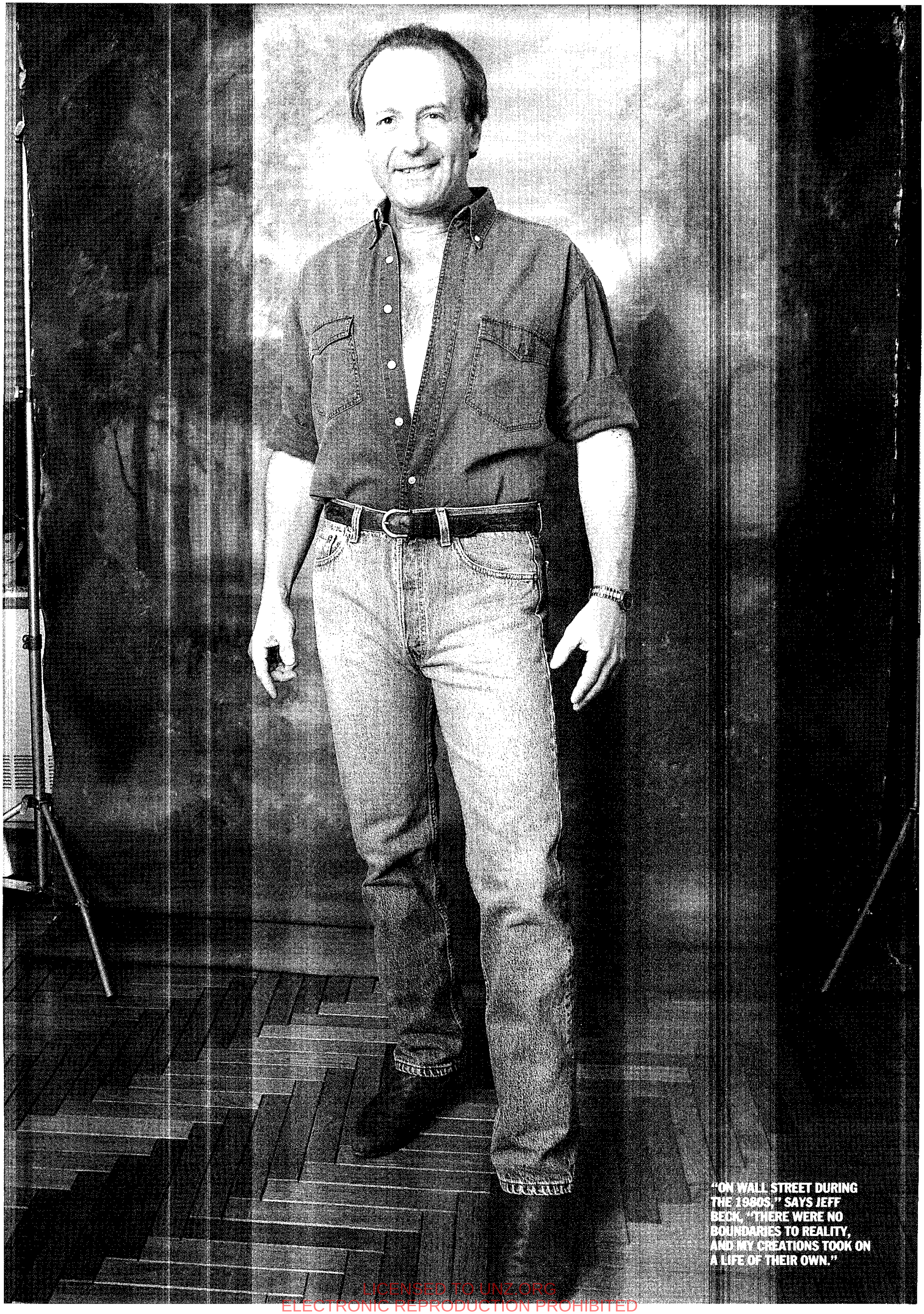
By Bryan Burrough
Staff Reporter of The Wall Street Journal

Inside Wall Street's tightly knit takeover community, everyone knows The Mad Dog. At least they think so.

Jeffrey "Mad Dog" Beck of Drexel Burnham Lambert will go down as one of the top merger "rainmakers" of the Roaring Eighties. A well-connected, often outrageous investment banker who played key roles in the decade's two largest leveraged buy-outs, Beatrice and RJR Nabisco, Mr. Beck, 43, may be the only banker in history to wolf down a box of dog biscuits to get a chief executive's attention.

Throughout his career, an outsized part of Mr. Beck's allure has been his rococo background: heir to a billion-dollar Florida fortune, decorated for heroism as a special forces platoon leader in Vietnam, rumored to have worked for the Central Intelligence Agency. No one, friends say, can make fighting in the steaming jungles of Southeast Asia come alive as can Mr. who has held

Jeffrey Beck

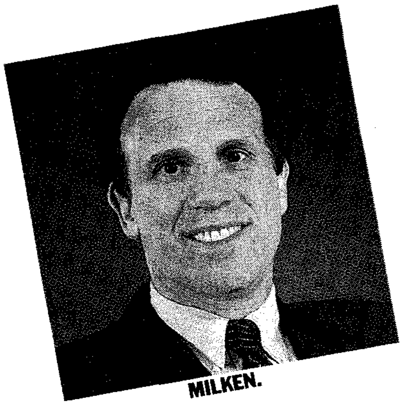


"ON WALL STREET DURING THE 1980S," SAYS JEFF BECK, "THERE WERE NO BOUNDARIES TO REALITY, AND MY CREATIONS TOOK ON A LIFE OF THEIR OWN."

ative—that Beck had so convincingly inhabited for years, fooling even his wives. The article made Beck out as a self-promoting liar of legendary proportions, a kind of latter-day Baron Munchausen of the merger-and-acquisition game.

He was all that and more. Wherever wealth and celebrity intersected in the eighties, Beck was likely to materialize; he was a human chameleon with a remarkable talent for insinuation. He worked at four different investment banks, popping up at the most infamous of them all—Drexel Burnham Lambert—just as the House of Junk was reaching its galloping stride. Beck helped set in motion history's two largest leveraged buy-outs—of Beatrice and RJR Nabisco—and all told had a hand in some $50-billion worth of M & A deals. His clientele included such preeminent moguls as Henry Kravis and A. Alfred Taubman and such major corporations as Esmark, Pillsbury, R. H. Macy, and W. R. Grace. While there were more celebrated Wall Street pros, none could match the exuberant theatricality of Beck, the self-styled "Mad Dog" of M & A. Dressed in thousand-dollar suits, hundred-dollar ties, and designer suspenders, Beck exhaled clouds of tough-guy talk with cigar smoke as he held forth at his table in the pool room of the Four Seasons or made urgent telephone calls from the chauffeured Mercedes sedan in which he sped around Manhattan. "Rock and roll!" he would shout amid the frenzy of his latest deal. "Lock and load!"

When Kravis took Carolyne Roehm as his bride in the New Society wedding of the decade, Beck was one of only 101 guests invited to the gala reception. Each June and September, the Mad Dog could be found hobnobbing with the likes of Bill Cosby and Henry Kissinger while occupying the owner's villa at the luxurious Hotel du Cap d'Antibes on the French Riviera. In 1987, television viewers around the world saw Beck arrive for the Academy Awards ceremonies with his new best buddy, Michael Douglas. That was Beck blustering his way through a cameo role as a deal man in Oliver Stone's *Wall Street.* The performance prompted a congratulatory telegram from another of Beck's new Hollywood acquaintances, superagent Michael Ovitz. As a lark, Ovitz even signed Beck to a contract. In utter seriousness, Beck also signed up with Lynn Nesbit, a top New York literary agent.


MILKEN.

ROLE PLAYING

For *Wall Street,* Beck took Michael Douglas and Oliver Stone out to meet Mike Milken.

So who was Jeff Beck?

If anything, the *Journal* didn't go as far as it might have in unmasking Beck. By the late eighties, he was leading a life of escape and deceit so complete that it amounted to personality inversion. Beneath Beck's showman's mask was an intensely insecure introvert burdened by a shameful secret, a deeply conflicted man driven not by greed or even ambition in any conventional sense but by an almost desperate need to please and impress others.

Still, while Beck was a fraud of sorts, he was no criminal. In an era of rampant lawlessness in high finance, Beck was never so much as accused of a crime. Over the years, the Mad Dog came into close contact with the most infamous Wall Street felons of the era—Ivan Boesky, Marty Siegel, and Dennis Levine among them—and was both friend and colleague to Michael Milken. But Beck was something of a scold when it came to professional ethics. He not only refused to do business with Boesky but as early as 1984 began urging reporters to investigate the crooked arbitrageur.

For Mad Dog Beck, making millions of dollars a year doing billions of dollars of deals was not the yuppie dream come true but a nightmare of self-betrayal that by the end of the decade had pushed him to the brink of madness. Even at his most self-deluded, though, Beck never truly believed in his self-created mythology; he never wholly lost the ability to distinguish his fictions from fact. And so, with each passing year, he lived in growing dread of discovery, even as his increasingly outlandish behavior made his unmasking inevitable. Unable to unravel his sticky web of deceptions on his own, Beck needed someone who could force truth on him, someone whose professional duty it was to attempt to separate fact from fiction. He chose me.

We'd met in 1983, not long after I'd begun covering Wall Street for *Business Week* magazine. Two years later, Beck suggested that he and I collaborate on a book about his adventures as a deal man. He began our project by telling me the most elaborate lies of his fabulist career. I was the first person to hear in detail the story of how he'd built the shadowy corporate empire that supposedly was the source of his fortune, which grew in his telling to $5 billion. And it was with me in mind that he bestowed a name upon this secret holding company.

He called it Rosebud. Yes, after *that* Rosebud. In *Citizen Kane,* a reporter tries to make sense of the unhappy life of the eccentric press lord Charles Foster Kane by deciphering his deathbed utterance, the single word *rosebud.* Kane's Rosebud was the sled with which he was playing on the last happy day of his boyhood, the day his parents shipped him East to school.

While I recognized that I was being given a clue, I was slow to act on it. For one thing, I believed Beck's lies at first. He convincingly presented himself as someone who'd penetrated to the deepest point of connection between private capital and government power. Jeff Beck was a reporter's fantasy come to life. He proved no less intriguing when, far into my research, I discovered his Rosebud on a three-by-five-inch index card in the Allegheny County Court House in Pittsburgh.

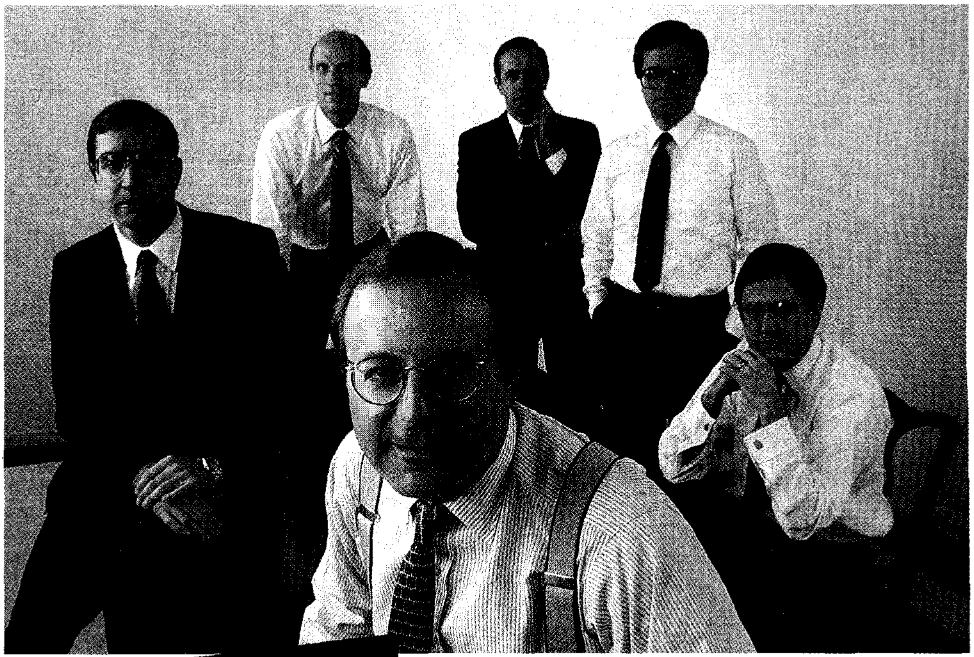
JEFF WAS ONLY A FEW MONTHS OLD IN 1946, WHEN HIS parents moved from their native Pittsburgh for a fresh start in Coral Gables, Florida. Born into the vanguard of the baby-boom generation, Beck grew up in a sunny paradise of suburban affluence. Lou Beck, Jeff's father, made a good living selling paper wholesale on commission. The Becks lived in a three-bedroom house (Jeff had an older sister) with a T-bird in the driveway and a pool out back—nothing fancy by local standards but solidly middle class.

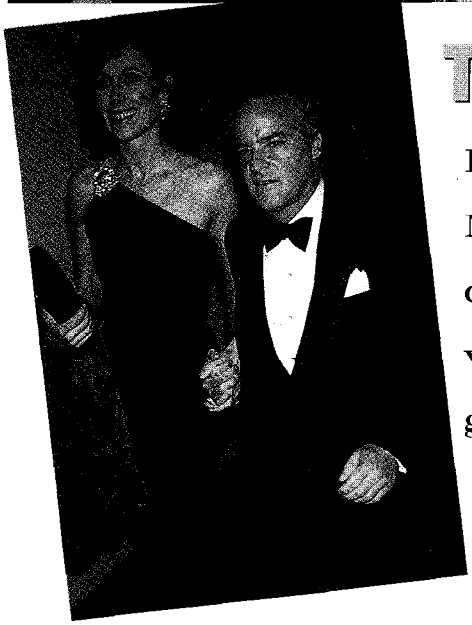
Although Beck's performance in the classroom and on the sporting fields (water-skiing was his specialty) was never much above average, he was a great success by the standard that counted most in sociable, status-crazed Coral Gables: popularity. When he entered tenth grade, Beck's status was affirmed by his admission to the most exclusive of Coral Gables High's seven fraternities, Ching Tang. Like most of his fellow "Chinks," Beck had a steady girlfriend, who accompanied him to the dance parties that Ching Tang threw at the homes of indulgent or conveniently absent parents. "I was rocking and rolling, twisting and shouting," Beck recalled. From the sorrowful complexity of his middle age, Beck would look back on his sophomore year of

Photograph by Roger Sandler.

1962 as the best year of his life. He was as happy then as he could be.

Behind its pleasant façade, the Beck home was an emotional earthquake zone. The major fault line ran between Jeff and his mother, Ida, a pretty, materially ambitious woman. As Beck told it, Ida was at once a demanding and indifferent mother. "My earliest recollection of childhood was simply the desire to survive an unhappy home," Beck recalled. "Escaping for me was to deny who I was, for so many times I was told that I was unworthy and not a planned addition to the family." Jeff's early escapism took opposite forms. While he spent hours alone in his room fantasizing, he also sought refuge in the company of his friends. His career as a popular teen was the result of desperate need and hard work.





THE RIGHT STUFF

He was one of the first M&A chiefs to see that deal-maker Henry Kravis was someone worth getting to know. ▬

THE SO-CALLED JEFF BECK GROUP AT OPPENHEIMER & COMPANY IN 1984; CAROLYNE ROEHM AND HENRY KRAVIS.

BECK'S RELATIONSHIP with his mother reached the flash point when he was sixteen. After tenth grade, his parents packed him off to Pennsylvania to a prep school that was both second-rate and very Protestant, though the Becks were Jewish. A few months into Jeff's first term, his father had a heart attack. By the time Jeff made it back to Coral Gables, his father was dead at 62. Jeff was devastated. In reaction against his mother, Jeff had grown up idolizing Lou, a doting but ineffectual father.

After the funeral, Ida took Jeff aside and told him that Lou had done jail time in Pittsburgh for a variety of crimes, including larceny and numbers racketeering. As proof, she offered some heartfelt letters Lou had written her. Jeff leafed through the letters, tormented by shame and rage. He simply could not process this new information: The kindly, soft-spoken man who had sheltered him from the worst of his mother's machinations was a crook? Unthinkable!

Beck coped by willing the memory of his father to disappear. He made no effort to learn the details of his law-breaking in Pittsburgh. For the next 28 years, he would admit the truth about his father to no one. "When Jeff talked about his childhood, his father was always the man who wasn't there," said Margo Preston, Jeff's third wife. Try as he might, though, Beck could not wholly obliterate reality. He lived in fear not only that he'd be unmasked as the son of a criminal but that he would see signs in himself of incipient criminality, a genetic legacy.

Not long after his father died, Jeff announced that his goal in life was to become a millionaire before he was 30. Ida encouraged her son in this ambition as she encouraged him in nothing else. By the standards of most of America, Lou Beck, the son of Russian immigrants, had been a good provider. But if the Beck family had all it needed, Ida had much less than she wanted. Not content with affluence, Ida aspired to wealth, to "deluxe accommodations," as she put it—the kind of accommodations enjoyed by her younger sister, Agnes. When Agnes married Joe Katz, he was a struggling paper salesman in Pittsburgh, just like Lou Beck. But Katz had gone on to found Papercraft Corporation, which he built into the largest gift-wrap manufacturer in America. The Katzes enjoyed a big house in Pittsburgh, a fancy apartment in New York, an art collection that included works by Renoir, Picasso, and Dali.

A year after Lou's death, Ida incensed Jeff by remarrying with what her son considered unseemly haste—and to a man who was a Miami version of Joe Katz. Ida's new husband, William D. Singer, had created a family fortune of $25 million in building the Royal Castle hamburger chain. Singer was not only a multimillionaire but a man of civic accomplishment: Miami citizen of the year, friend of the governor, builder of highways and hospitals. Through Singer's son-in-law, Richard Stone, his political influence eventually would reach to the U.S. Senate. Singer and his bride moved into a luxury high rise in which they leased five apartments that they combined into one vast residence, opulently outfitted and staffed with a maid and a housekeeper.

Any grace period between Beck and his stepfather was brief. Their conflict took a perilous turn one Saturday while Ida was out shopping: Singer locked Jeff out on one of the many terraces that ringed the Singers' twenty-fourth-floor penthouse. When

Photographs: top, Rob Kinmonth; bottom, Randy Bauer/Ron Galella.

THE BECK FAMILY CIRCA 1951; IDA BECK AND WILLIAM D. SINGER IN 1965.

FAMILY TIES

Behind its pleasant, middle-class façade, the Beck home was an emotional earthquake zone.

his stepfather refused to unlock the door, Jeff leapt across several feet of open space to an adjacent balcony, grabbing its railing with both hands and then hoisting himself up and over to safety. He had to jump halfway around the building before he finally found an unlocked terrace door. He shoved it open and shouted at Singer, "If I were you, I'd get out of this apartment right now, because if you stay here I'm going to kill you." Singer left. The stepfather considered the incident so comical that he told it often over the years.

HIS MOTHER WANTED HIM TO GO TO AN IVY LEAGUE COLlege, but Beck enrolled at Florida State University, a school better known for football than for scholarship. He was barely 21 when he married a woman he'd met at a party. Blonde and gentile, Sylvia Pfotenhauer represented an irresistible mix of romance and rebellion for Jeff, whose mother had been urging nice Jewish girls on him since high school. With the Vietnam War escalating, Beck availed himself of one of the most eagerly sought havens from the draft: the National Guard. Like Dan Quayle, Beck apparently was a beneficiary of string-pulling. (To this day, he refuses to discuss it.) National Guard records show that Beck enlisted in New York in 1968 and in a matter of days arranged a transfer to a Florida infantry division.

After graduating, Beck enrolled at Columbia Business School and transferred back to a New York guard unit. It was at Columbia, a center of campus antiwar activity, that Beck began experimenting with a Vietnam identity. At this stage, his war stories were brief, cryptic, and contextless—little snippets about jungle sleuthing, long-range patrols, helicopter drops, and the like. Much later, Beck explained that he had modeled his Vietnam fantasies on the experiences of his sister's first husband, who had treated him like a little brother. Not long after Beck's father died, his brother-in-law joined the U.S. Special Forces and was sent to Vietnam. Severely wounded, he returned to the United States nearly blind. "He was the most important figure to me outside of my father, and his torture became mine through a fantasy of transposition," Beck said. "To me, anyone who suffered like he had was truly important, and I made his importance mine."

Sylvia told the *Wall Street Journal* that she had been infuriated to learn that Jeff was claiming to have fought in Vietnam and to be involved in secret intelligence work. "That was the big cover-up," Sylvia said. "He would tell people there were secrets he just couldn't talk about." Jeff and Sylvia separated and were never reconciled. Beck later edited her out of the story of his life, not even telling Margo Preston that she was his third, not his second, wife.

As Beck began contemplating a career, all that he knew for sure was that he wanted to get very rich. Only by making a fortune of his own could he convince his mother that his existence was not a mistake. Only by surpassing his stepfather and his uncle Joe could he beat the bastards at their own game. David Zenoff, Beck's faculty adviser, remembered him vividly almost twenty years later: "Of all the students I've ever taught"—3,000 or so—"Jeff was the most driven to make a lot of money and really be something in the world."

Although Beck understood little about high finance, he intuited that Wall Street offered him his best shot at getting rich quick. This was not an obvious insight. The vast majority of Beck's B-school generation opted for jobs with big corporations or management-consulting firms. Who wanted to join an industry heading the way of the dinosaur? In reality, though, it wasn't Wall Street that was obsolete but the elitist Establishment that had ruled it for a century. Indeed, the securities industry was in the early stages of transformation along vastly expanded, democratized lines that would give rise to a new species of self-made Wall Street man: the rainmaker.

When Beck got his start on Wall Street in 1972, M & A was just emerging as a specialty in its own right. The lucrative new field was dominated by a handful of pedigreed old-line houses: Morgan Stanley, Goldman Sachs, Lazard Frères. Coming out of Columbia, Beck had been rejected by a dozen less glorious firms than these, forcing him to spend a year in obscurity at a bank in North Carolina, where he met and married his second wife, Rosemary Hicks. Then, lucking into a lowly position at Wall Street's Donaldson Lufkin & Jenrette, Beck spent a couple of

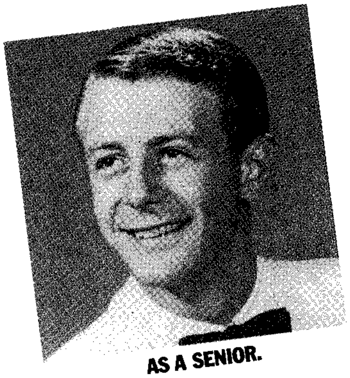
Photograph right, © Miami *Herald.*

hardscrabble years as an institutional-bond broker, forced by the rigors of incessant cold-calling to overcome his shyness. The Mad Dog in Beck didn't emerge until he transferred to DLJ's corporate-finance group, which was loaded with Ivy Leaguers—or "male debutantes," as Beck sneeringly termed them.

To most of DLJ's other investment bankers, Beck was an enigma wrapped in pandemonium. Great clouds of smoke billowing through a doorway into the hall announced to one and all that Beck was in his office. Chances were, Beck had a cigarette in his mouth and he was growling something like "Yeah, man, yeah—right!" into a telephone receiver. To punctuate moments of triumph, Beck would switch to cigars and come bounding out of his office to stand in the hallway and howl like a dog baying at the moon. "Aoooooooh! Aoooooooh!"

Beck also had his darker moods. After passing a debutante in the hallway, Beck would growl menacingly and then stop and look back over his shoulder, baring his teeth. Sometimes, he'd put his nose right in a debutante's face, like a Doberman with an attitude. "Grrrrrrr," Beck would growl. "How much business have you brought in today? Huh? How much? Grrrrrrr."

In time-honored Wall Street fashion, Beck launched his investment-banking career by milking his family connections for all they were worth—which wasn't much, as it turned out. For a few years, though, the names William Singer, Joe Katz, and Richard Stone might as well have been printed on the flip side of Beck's business card, so assiduously did he promote them to co-workers and prospective clients. Unavoidably, this strategy forced Beck into fence-mending on the home front. His ability to suppress his rage and assume the roles of dutiful son, thoughtful stepbrother, and respectful nephew was the most telling measure of the intensity he brought to his pursuit of fortune.



AS A SENIOR.

At the same time, Beck was proving himself adept at striking up business relationships with strangers. It wasn't just business he wanted from prospective clients but their interest and affection. He needed to be liked, and he pursued corporate executives with an ardor usually reserved for romance or warfare. Beck could enter a get-acquainted meeting with the bravado of a stand-up comedian taking the stage. It wasn't simply that he was funny or irreverent or unpredictable, though he was all three; Beck had a gift for romanticizing the drudgery of business into adventure, making deals more fun than they had any right to be.

Still, despite Beck's flair for landing clients, his apprenticeship as a deal-maker proved frustratingly long. In three years at DLJ and two years at the grand old house of Lehman Brothers Kuhn Loeb, Beck shepherded few of his many prospective deals to completion. While his technical skills lagged behind his salesmanship, Beck mainly suffered from bad judgment: He wasn't able to distinguish optimism from wishful thinking. In addition, Beck's utter, almost willful tactlessness in dealing with his colleagues cost him dearly.

He didn't find his stride until Oppenheimer & Company hired him in 1979 to found an M & A department. He was his own boss there and learned to apply the same tenacity to completing deals as to initiating them. By focusing on winning unglamorous assignments from companies too obscure to interest the Establishment investment banks, the Jeff Beck Group made slow but steady progress as the era of the Big Deal dawned. From 1979 through 1982, 21 of the 25 largest M & A transactions of all time were completed. Beck began to worry that he'd been shunted off to a parallel M & A universe that was just like Big Deal Land in every respect except that the money and the reputations of the players were miniaturized.

MAD DOG

BECK ENVIED THE BIG FEES AND HEADLINES earned by M & A stars like Felix Rohatyn and Bruce Wasserstein, but obscurity had its advantages. His deal man's imagination remained unfettered by conventional wisdom—notably the assumption that the only client worth having was a giant corporation. Beck was one of the first M & A chiefs to see in Henry Kravis, the future king of the leveraged buy-out, not a minor competitive annoyance but someone worth getting to know.

By the late eighties, Kravis would epitomize the nouveau mogul. But when Beck first met him in 1979, Kravis was just a short, dapper guy with big ambitions and a partnership in Kohlberg, Kravis, Roberts & Company, an obscure investment firm. Like Beck, Kravis had grown up in a family obsessed by Big Money and dominated by a self-made millionaire. As Beck got to know Kravis over dinners at Upper East Side restaurants, he glimpsed steel often enough beneath the Oklahoman's gracious exterior to convince him that here was a tough and tenacious deal man—"a real killer," as Beck put it admiringly. Despite repeated efforts, though, Beck was unable to find a way to exploit Kravis's ambition until he landed Don Kelly as a client in 1983.

Don Kelly was the Mad Dog's kind of CEO. He arrived at the corporate pinnacle bearing the truculent imprint of his humble origins as indelibly as if the words SOUTH SIDE IRISH CATHOLIC. F--- YOU, TOO had been tattooed across his smiling, rosy face. Even after he'd climbed to the top of one of the stoutest pillars of Chicago's old Wasp Establishment, he went on thumbing his nose at convention.

MR. PERSONALITY

In sociable, status-conscious Coral Gables, he was a great high-school success.

Though he never graduated from college, much less business school, Kelly had mastered the art of corporate restructuring long before its period of eighties fashionability. He had devoted his career to salvaging the old-line meat-packing giant Swift & Company—shrewdly transforming it through dozens of acquisitions and divestitures in the sixties and seventies. The result was Esmark. In structure an industrial holding company, in spirit Esmark was a deal-making operation as opportunistically devoted to the takeover game as any house on Wall Street.

In 1983, Kelly set his sights on Norton Simon Inc. Esmark's usual investment banks had already aligned with Norton Simon, creating a void that Beck rushed to fill. Beck bluffed his way into a position as Kelly's M & A adviser by proposing that Oppenheimer buy Norton Simon in partnership with Esmark—that is, Opco would take any pieces of the company that Esmark didn't want. Beck made the offer without bothering to clear the proposal with his boss. Thus, it was probably fortunate that Kelly coveted all of Norton Simon. Impressed with Beck's audacity and energy, Kelly hired Oppenheimer anyway.

Esmark's acquisition of Norton Simon was Beck's first billion-dollar deal. Within a few months, he decided to take an even bigger gamble with Kelly. Beck had recognized that Kelly allowed neither sentimental attachments nor his own considerable ego to interfere with a chance to maximize corporate value. But would Kelly follow the ruthless logic underlying his success to its conclusion and make Esmark's next deal its last: its own sale? Over lunch at the Four Seasons, Beck told Kelly that Esmark now was overvalued in the stock market and should be sold. Kelly just stared at Beck. "You're right," he said finally and authorized Beck to approach the companies Oppenheimer considered the two likeliest buyers: Unilever and Nestlé.

After the two European giants passed, Beck changed tack. On a trip with Kelly to London, he suggested that Esmark buy itself through a leveraged buy-out. Although Kelly was a maverick in many ways, he was quite conventionally averse to the heavy indebtedness inherent in an LBO. Beck wouldn't take no for an answer. Leaving Kelly, Beck returned to his hotel, Claridge's, planning to telephone Kravis in New York. In acquiring Norton Simon, Esmark had outbid KKR. Beck sensed in Kravis deep frustration. While Kravis was a multimillionaire now and living in grand style, the sort of mundane companies KKR owned were déclassé in the Fifth Avenue circles in which Henry and his wife were beginning to move.

As Beck was striding through the Claridge's lobby lost in thought, the gods of rainmaking blessed him with an auspicious deal omen: He ran right into Kravis, who was in London on business. Kravis later recalled that he responded skeptically at first to Beck's suggestion. "Jeff was just prospecting," Kravis said. Beck's recollection was quite different—and more overtly nasty. "Not only did Henry jump at the idea but his entire little body began to quiver, nostrils flaring and diminutive feet stamping at the very thought of Esmark under his control. Why? Small men always seem to want big things."

Whatever the reason, Kravis did want Esmark. Kelly, however, was leery—not only of the leveraged buy-out but of KKR, which always structured its deals to give it ultimate control of the companies it acquired. Through sheer attentiveness, Beck made himself the principal conduit between Kravis and Kelly as they gingerly began negotiating. Eventually, Kelly and Kravis agreed on a buy-out of Esmark at $55 a share. At the last moment, though, Beatrice Companies outbid KKR and acquired Esmark for $60 a share, or $2.8 billion. Kelly had engineered a very lucrative exit, but he was now out of work. Kravis, meanwhile, was deeply disappointed. The deal didn't work out well for Beatrice, either, since Wall Street concluded that it had overpaid, and the company's shares fell. In these circumstances, Beck sensed opportunity.

WITH DOUGLAS IN 1987.

SCREEN GEM

After hearing Beck's Vietnam tales, Michael Douglas agreed to make a movie about him. ■

Four months after Beatrice had swallowed Esmark, Beck, Kelly, and two associates met for dinner at Billy's on the Upper East Side. Billy's was loud and raucous, and both Kelly and Beck were in rare form. In the midst of the fun, Beck suddenly got serious. "I'll tell you what I think's going to happen to you, Kelly," he said. "Within one year, you'll be CEO of Beatrice."

Kelly laughed with everyone else. "Bulls---," he said. "There's a fellow named Dutt who'd rather die first." (James Dutt was the CEO of Beatrice.)

Beck waited for the laughter to subside. "Here's the bet: $250,000, and the winner gets his choice of a meal at any restaurant in Rio de Janeiro or Paris."

"You're on," Kelly roared and they shook hands.

Exactly one year and much maneuvering later, Beatrice agreed to an $8.2-billion leveraged buy-out by KKR and Kelly. (The bet, though, was never paid off.) At last, Kravis had prevailed. In recognition of Beck's seminal role in its largest deal ever, KKR paid him a personal fee of $4.5 million, one of the largest individual fees paid any M & A man during the decade.

Success intoxicated Beck. He fancied himself a Master of the Universe long before Tom Wolfe named the syndrome in *The Bonfire of the Vanities*. In Beck's mind, the skill, insight, persistence, and luck responsible for his deal-making triumphs were conflated into genius. He saw himself no longer as a mere investment banker but as a member of the select breed of superpromoters known as rainmakers for their ability to extract outsize profit seemingly from thin air. "I can create chaos and reformulate it into substance," Beck proclaimed, adding later, "I felt at all times that I was invincible."

UNTIL THE EARLY EIGHTIES, BECK HAD KEPT HIS FANTASY life relatively in check. He'd spent most of the previous decade living simply in rural New Jersey with his second wife. Rosemary Hicks was an unpretentious Southerner a few years his senior. But as Beck's career took off, he left Rosemary (who refused to move into Manhattan) and took an apartment on the Upper East Side. Beck began dating women whose pedigrees exacerbated his class insecurities, and his Vietnam tale-telling reappeared as pillow talk. After his engagement to the daughter of the fifth baron Burnham was broken off, Beck in 1983 married Margo Preston, a Lake Forest blue blood recently divorced from a scion of the illustrious Chicago McCormicks. With his third wife, Beck not only assumed the role of combat-scarred tragic hero but inflated his actual net worth of a few million to a few hundred million dollars.

With his own former debutante at his side and a checkbook in his hand, Beck stepped out into society. He attended balls and banquets to benefit New York's elite cultural institutions and charities. He spent $1 million to buy and outfit a co-op apartment at Madison and 79th Street and lavished another $1 million on an eighteenth-century spread in Pound Ridge. He took up riding, celebrating each major deal with the purchase of a new jumping horse, and began dropping by Sotheby's (owned by his new client Alfred Taubman) to bid on great art. To justify his spending, Beck kept inflating his imaginary fortune, which soon topped $1 billion.

Even at his most upwardly mobile, though, Beck never was fully comfortable doing what he later termed "the black-tie flash dance." Try as he might, he could never could quite lose himself in the identity of a swank cosmopolitan benefactor. In black tie, Beck couldn't help feeling like an impostor, a poseur—like an aspiring William D. Singer or Joe Katz.

Nor could Beck take his fellow climbers as seriously as they took themselves. He first met fashion designer Carolyne Roehm at a New York City Ballet gala. Not long after, he called Richard Beattie, a lawyer and Henry Kravis confidant. "We've got to stop her, Dick," Beck said. "Henry should not marry this woman." As Beck told it, he'd cornered Roehm at a swanky affair and asked her what she wanted out of life: "She looked right at me and said, 'Oh, Jeffrey. I want to be rich and I want to be famous.' "

Beattie suggested that Beck mind his own business. As Beck told it, though, he went to Kravis alone and warned him against the marriage. "I went from the 'A' list to the s--- list," Beck re-

Photograph by Jean Pigozzi.

ON THE SET OF *WALL STREET*: KEN LIPPER, OLIVER STONE, JEFF BECK, CHARLIE SHEEN.

called, overstating on both counts. Later, having won Roehm, Kravis was in no hurry to marry her. Beck was delighted to hear that Kravis had begun seeing other women. According to Beck, he went to have lunch with Kravis one day at the Four Seasons assuming that Henry and Roehm were quits.

"What do you really think of Carolyne?" Beck quotes Kravis as asking.

"Well, Henry," Beck replied, "I think Carolyne Roehm may be the best-looking guy in America."

Kravis was not amused. "I'm thinking of marrying her, Jeff," he said stonily.

"I was cold-cocked," Beck said later. "I was sure they were through."

Although Beck was relieved to get an invitation to the wedding, he and Margo were soon dropped by Kravis and Roehm. The dénouement came one evening as the Mad Dog and the Fashion Princess stood side by side chez Kravis, viewing some of Henry's recently acquired English sporting paintings. A little frown wrinkled Carolyne's brow. "Oh," she exclaimed, as Beck told it. "They just don't speak to my soul."

Beck couldn't restrain himself. "Carolyne," he said, "you are just so full of s---."

AS BECK TWIRLED EVER FASTER THROUGH THE INTERtwined realms of Big Deals and Big Parties, he started coming psychologically unraveled. Unpredictably and at the slightest provocation—the sight of a television commercial, the smell of burnt toast—Beck would turn pale and break into a cold sweat as he became overwhelmed by a feeling of disorientation so extreme that he could barely talk. He interrupted his chain-smoking only to eat, which he did voluminously, causing his weight to balloon to about 200 pounds. "I was so fat," he said later, "that I looked like my glasses had been surgically implanted." At a reception at the Whitney Museum one evening, a congressman approached Beck and began talking about the fighting in Central America. The color drained out of Beck's face, and he was struck dumb. Margo led him into the hallway, where he sucked down a cigarette. His shirt was soaked with sweat.

Beck blamed his bizarre behavior on Vietnam, claiming he was suffering from post-traumatic-stress syndrome. In truth, he'd been pushed to the edge by an ostensibly joyous event: the birth of his first child, Katherine Louisa, in late 1984. The implacable innocence of baby Katherine brought home to Beck the extent to which he had layered his life with lies and evasions. He'd never told anyone the truth about his father, who indeed had never told his son or daughter the whole truth about himself. Would he make the same mistake?

Beck was haunted, too, by the thought that one day he would have to explain to his daughter what it was that he did for a living. Suddenly, his habit of describing his forte as "the manipulation of marginal personalities" no longer sounded so clever, though it seemed no less accurate. Beck didn't know himself what the words "investment banker" really meant when stripped of the promotional rhetoric.

While Beck talked of leaving Wall Street, he had no idea how to fill his days except with deals. He knew nothing else, and he couldn't afford to go sit on a beach. The more money he made, the more he spent. And to what end? His income was nearing $2 million a year, and yet he felt not contentment but despair. When Beck looked in the mirror, he saw a stranger. Who was Jeff Beck really? Beck didn't know himself anymore.

He was in such bad shape by 1985 that for the first time he allowed his fantasies to intrude into a deal. In partnership with Kelly, Oppenheimer had struck a publicized deal to buy Northwest Industries in a billion-dollar leveraged buy-out. Cursed from the beginning, the deal finally foundered on the group's

Photograph by Andy Schwartz.

inability to raise the money. At the eleventh hour, Beck tried to avert the humiliation of a busted deal by offering to put up $50 million of his personal fortune, which he had now inflated to $1.5 billion. The deal died anyway, and with it expired the last shreds of Beck's credibility within Oppenheimer. His colleagues had heard too many bizarre and contradictory tales to believe anything he said anymore. Ousted by acclamation from Oppenheimer in mid-1985, Beck bitterly vowed to retire for good from the deal game and start living "like a real human being."

WITHIN A FEW MONTHS, THOUGH, BECK WAS BACK in action at Drexel Burnham, which was just then reaching the zenith of its power and profitability. In 1987, Mike Milken's paycheck would amount to $550 million, a sum without precedent in the long, prosaic history of working for a living. At Drexel, anything seemed possible. Exhilarated despite himself, Beck got off to a roaring start; 1986 was the most productive year of his career. From then on, though, it was all downhill for Beck and Drexel, which by 1990 was bankrupt. While force of habit and fear of change continued to compel Beck's pursuit of the Big Deal in his last three years at Drexel, he was increasingly preoccupied with escapism, Hollywood-style.

Beck's ticket to Hollywood was his friendship with Michael Douglas. While Beck had encountered the actor-producer on the black-tie circuit in New York, he didn't get to know him well until the fall of 1986 at the Hotel du Cap. Beck saw Douglas lounging poolside one afternoon and walked up and introduced himself. The Mad Dog was delighted to discover that beneath the nice-guy image that Douglas projected to the public was a canny, profane operator with a flair for bawdy anecdotes. By the end of their conversation, Beck had concluded that Douglas was "a regular guy." He could bestow no greater compliment.

WITH MARGO PRESTON.

LOST MOMENTS

He didn't tell Margo Preston that she was actually his third wife, not his second.

The next evening, Beck invited Douglas to the owner's villa for caviar and Cristal. As the conversation turned to business, Beck mentioned that Drexel had done several underwritings for film studios and offered to help Douglas explore the financing alternatives open to him. Then it was off to the restaurant La Bonne Auberge with Margo and Johnny Carson's ex-wife Joanna, a friend of Douglas's. By the time Douglas and Beck parted company in France, they'd agreed to spend a weekend together in the country. Douglas and his wife, Diandra, rented a house not far from the Becks' place in Pound Ridge.

Back in New York, Beck's relationship with Douglas blossomed into fast friendship. Rare was the day that they didn't spend at least half an hour on the phone together. While forming instant friendships was easy for Beck, Douglas was acting out of character. He once told a reporter that as a teenager he'd taken to heart the advice that he'd be lucky in his lifetime to "count your good friends on one hand." As a result, he added, "I've got a lot of acquaintances."

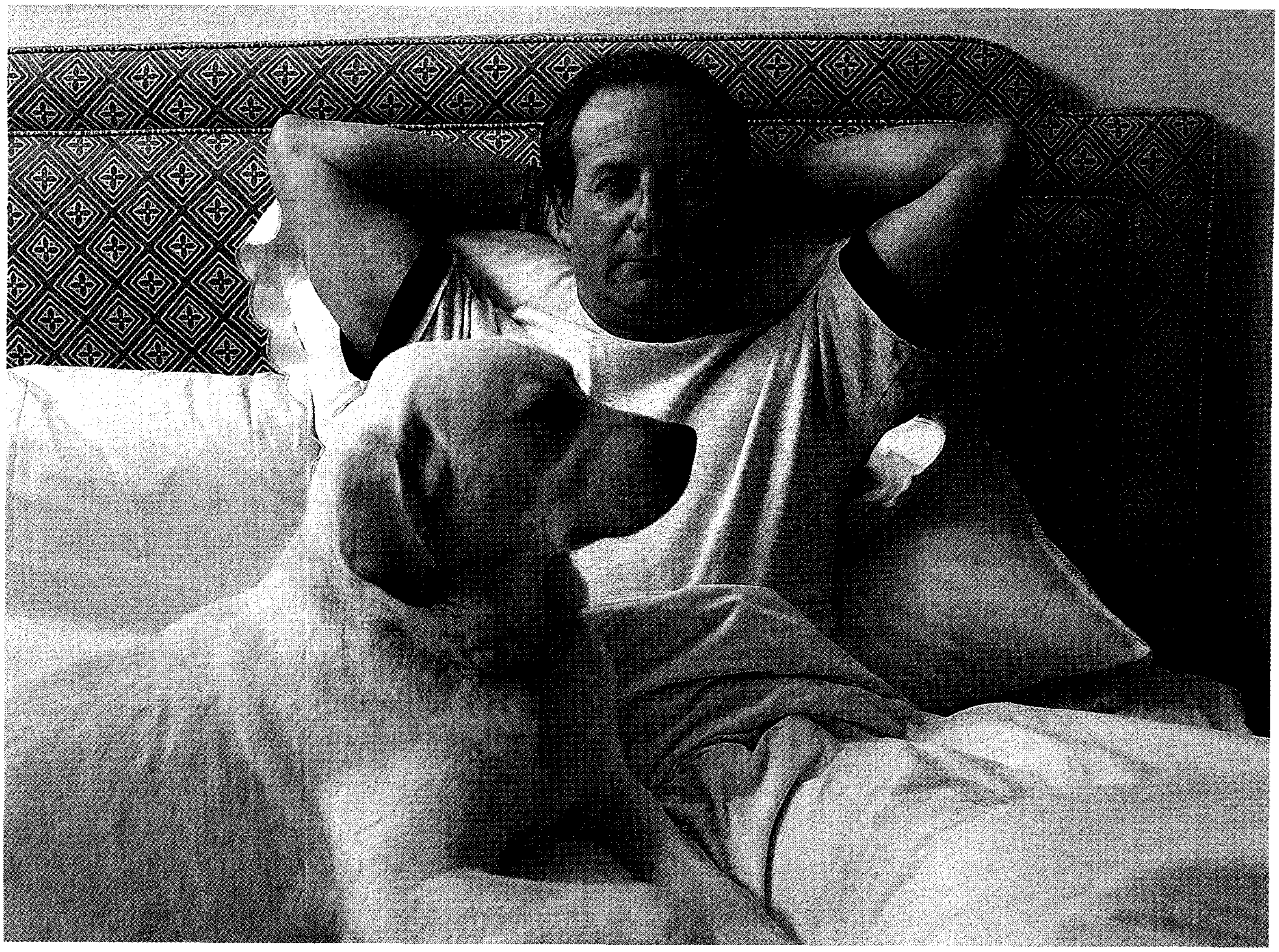
Beck and Douglas had much in common. Born eighteen months apart, they'd drifted through the sixties as indifferent students to whom the focus of career came late. In each of them, a core of Machiavellian shrewdness had been wrapped in hip, hang-loose, hey-what's-happenin' blue-jeaned nonchalance. Beck's understanding of his new friend deepened when Michael's famous father, Kirk, took him into his library and showed him the bound scripts from 75 of his movies. "Kirk was the old master, proud of his son but with a tinge of fatherly envy, having himself never received an Oscar," Beck later wrote. "For that brief moment the reality of Michael's pain overcame me and I realized that, like me, he was driven to prove something to someone who primarily cared about only himself."

Not long after he met Beck, Douglas landed consecutive roles that put his acting career over the top. The first was as the philandering husband in *Fatal Attraction*. Beck spent several days on the set of *Fatal* and involved himself much more deeply in *Wall Street*, which provided Douglas with his Oscar-winning role of Gordon Gekko, unscrupulous corporate raider. From the moment Douglas first gave him a peek at the script, Beck overflowed with tips and suggestions. Before shooting started, Douglas introduced Beck to the film's director, Oliver Stone, over a meal at La Côte Basque.

For Beck, Stone was an overwhelmingly provocative figure. Stone not only had directed the harrowing Vietnam movie *Platoon*, which had so moved Beck that he'd seen it twice in two days, but had lived the combat nightmare the Mad Dog had only fantasized. Indeed, in both tone and content, Stone's accounts of his Vietnam experience were uncannily similar to Beck's fabricated adventures. However, it seems unlikely that Beck lifted his tales from Stone. Beck insisted that he, like most people, hadn't even heard of Stone until *Platoon* appeared in 1986, a good year or so after Beck had related his Vietnam legend to me in vivid detail.

As Beck told the tale, he'd enlisted in the Army in 1968 and tested his way into the U. S. Special Forces. In Vietnam, he led top-secret reconnaissance and sabotage missions deep into enemy territory. After thirteen months of combat, he reenlisted. Promoted to captain, he stopped wearing his flak jacket and helmet. They called him Mad Dog. He had visions of himself floating facedown in the Mekong River. One day, Beck was leading a 54-man contingent that was ambushed by a vastly superior force. Pinned down for four days, Beck kept his attackers at bay by calling in F-16 strikes that turned the jungle into a stinking patch of charred flesh and vegetation. By the time the rescue helicopters finally arrived, only Beck and seven of his men were still alive. When the major commanding the copter insisted on heading to a second-rate Army hospital instead of the Navy hospital that Beck preferred, the Mad Dog rearranged his face with a rifle butt. Narrowly avoiding a court martial, Beck was awarded a Silver Star for bravery and honorably discharged.

In introducing Beck to Stone, Douglas unwittingly called the Mad Dog's bluff. From the outset of their relationship, Beck had regaled Douglas with his supposed Vietnam adventures. The closest Douglas himself had come to military combat was registering for the draft. But Stone was a different matter. Beck must have realized that if anyone was likely to see through his Vietnam charade, it was Stone. On the other hand, if Beck were to edit out Vietnam from his conversation with Stone, Douglas would think it odd and perhaps suspicious. At La Côte Basque, Beck took the plunge, trading Vietnam stories and opinions with Stone, who apparently heard nothing that caused him to question the Mad Dog's credibility. "He was obviously twisted by what happened over there," Stone later recalled. "It was



A DOG'S LIFE: "THE SANCTUARY OF FANTASY BECAME A PRISON," BECK SAYS TODAY.

something very repressed in his character. I sensed that with me, it was okay for him to talk about it."

STONE ADDED BECK TO HIS STAFF AS ONE OF FOUR technical advisers on *Wall Street.* Douglas spent parts of several days with Beck in Drexel's New York offices. Beck also took Stone and Douglas to the Beverly Hills branch to meet Milken. But in his own opinion, anyway, the Mad Dog's most tangible contribution to *Wall Street* lay in helping Stone rework some of Gekko's lines to make him a more manifestly violent, angry character.

Gekko's memorable first scene, in which he's shown wheeling and dealing in his enormous gizmo-stuffed office, is loaded with the kind of hyperbolic tough-guy talk Beck was partial to in real life—lines like "If it looks good on paper, we're in the kill zone, pal. We can lock and load."

According to Beck, Kravis called at one point to check on a disturbing rumor. He'd heard that Beck had suggested that the license plates on Gekko's limo feature the letters "KKR." Beck assured him that he'd done no such thing, but neglected to mention that Gekko's driver had been christened "Mohammed," which was the name of Kravis's driver.

One day, Beck was going over some script suggestions with Stone in the film's production office on the West Side when the director suggested he audition for a cameo role. Beck thought it was a practical joke until Stone summoned a casting director. The role was that of a hyperkinetic, abrasive investment banker. Beck asked if he could improvise his lines. He played through the scene his way and afterward read the scripted lines aloud, too. Stone looked at him and said, "You got the part."

Although Beck had only one scene, his speech is one of the longest in the movie and is the pivot on which the plot turns. The scene was shot in the boardroom of the American Telephone & Telegraph building on Madison Avenue and called for Beck to berate a banker who was balking at financing Gekko. After his hard day's filming, Beck was so exhausted that he went home and caught a few hours of deep, dreamless sleep while his wife accompanied their guests to the ballet. He revived in time to meet his wife and guests for celebratory champagne at the Four Seasons, where he regaled his party with the inside poop on his new buddies Douglas and Stone.

While Douglas by all accounts was genuinely fond of Beck, the fact was that his friendship with the Mad Dog blossomed at precisely that point in his career when Douglas stood to benefit most from the assistance of a high-powered Wall Street house. For Beck's part, in offering to help Douglas locate new sources of financing, he hoped to enter the film business through some sort of partnership with his new friend. Beck introduced Douglas to Ross Johnson, the CEO of RJR Nabisco, which had huge sums to invest in new ventures. Although Johnson and Douglas hit it off famously at a get-acquainted dinner at the Four Seasons, Beck was unable to broker a deal.

While helping Douglas with his business dealings, Beck so embroidered his Vietnam legend that the actor agreed to make a movie out of it. Assigned the working title of *Mad Dog,* the movie was to focus on Beck's difficulties in readjusting to civilian life after returning from Vietnam in 1970. Since Beck had never really fought in Vietnam, *Mad Dog* would have been an unwitting fictionalization of a fiction rather than the based-on-a-true-story movie that Douglas apparently envisioned. Douglas introduced Beck to a screenwriter, who by the end of 1987 ostensibly had begun work on a "treatment" of *Mad Dog.*

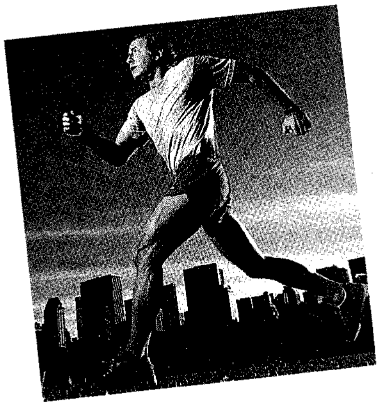
Meanwhile, *Wall Street* was getting ready to open. Beck at-

Photograph by Harry Benson.

tended the small private party that followed the first New York screening of the film. Stone and Douglas were there, as well as the actor's close friend Danny De Vito. Donald Trump appeared briefly to tell Stone the changes he would have made had he directed the film. All in all, it was a raucous affair. Beck, who rarely drank, got roaring drunk and on the way home stopped his rented limo and got out and vomited on Park Avenue.

Later, Beck got a telegram from Los Angeles. It read, "Saw your fine performance in *Wall Street* and would like to fly you to Los Angeles for immediate consultations regarding your future as an actor. Understand you have some background in the area but feel confident we could do you some good. Please advise when you can take the meetings." The telegram was signed Michael S. Ovitz.

Beck didn't know whether to laugh or shout. Ovitz was widely regarded as the most powerful man in Hollywood. As president of Creative Artists Agency, he represented the largest and most eminently bankable collection of talent. Beck had met Ovitz through his friend Alfred Checchi, a former deal man for the Bass family, which controlled Walt Disney Company. For a goof, Ovitz liked to sign people outside show business to management contracts—as Checchi explained to Beck after he'd received the telegram. Beck happily played along. The next time he was in Los Angeles, he and Checchi had lunch with Ovitz at Morton's. Ovitz brought along a contract, which Beck duly signed. "I am enclosing the agency contract and look forward to you representing me," Beck wrote. "I am very confident that the viewing public is ready for a chunky, balding, middle-aged Jew. I want you to know that I am working on a screenplay entitled, 'Jew Gone Bad' in which I expect to play the lead."



ON THE RUN

After the *Journal* article came out, Beck devoted himself to training for the triathlon.

YOU HAD TO HAND IT TO THE MAD DOG. IN THE YEAR OR so since he'd first said hello to Michael Douglas, he'd become chummy with the hottest actor in the land, won a speaking role in a major feature film, cut a screenwriting deal for a movie based on his Vietnam exploits, and was on joshing terms with the supreme being of the Hollywood deal. Through Douglas, Beck also had met the literary agent Lynn Nesbit, who, as his (and my) representative, had begun negotiations with publishers for a book about his Wall Street adventures. He was the legendary Mad Dog, soon to star in a nationwide multimedia extravaganza.

But he also was coming unhinged again. The euphoria Beck occasionally felt as he contemplated his infiltration of Hollywood soon gave way to increasingly severe bouts of anxiety and depression. While he had been living with the risk of detection for many years, now he'd added to the psychological burden of his masquerade by instigating both a movie and a book. There was no turning back. Either he would have to come clean with Michael Douglas and me or his lies would be nationally promoted, which would almost certainly prompt his eventual unmasking. In seeding the ideas that developed into *Mad Dog* and *Rainmaker,* Beck, in effect, had chained himself to a time bomb. The only question was when his life would blow up.

All the symptoms of Beck's earlier crack-up recurred: wild mood swings, nightmares, quasi-catatonic episodes, tall-tale-telling. Realizing that he was falling apart, Beck increased the frequency of his visits to his psychiatrist, who prescribed mood-elevating drugs and sleeping pills. (As far as I could determine, Beck never abused cocaine or other illegal drugs.)

I spent Easter weekend of 1988 with Beck at his Pound Ridge home and had never seen him looking worse. His face was as pale and lumpy as putty, except for dark bags below his eyes, which were little more than red-rimmed slits. He'd put on 24 pounds over the past few weeks while representing R. H. Macy in its battle for control of Federated Department Stores. A few days before my arrival, Margo had taken Katherine and fled to her sister's house in Boston. By year end, she and Jeff would be separated. Beck choked back tears as he told me that he'd contracted a rare form of leukemia and had six months to live. While he certainly looked the part of a terminal patient, he had made up his own death sentence. He was indeed in pain, though—emotional pain so great that his bones and joints ached.

Although Beck continued to chase deals for Drexel, the intensity of his pursuit slackened. Late in 1988, while the epoch-ending battle for RJR Nabisco neared its climax, I spent an evening interviewing Beck in his new apartment, a sparsely furnished two-bedroom unit in a new luxury high rise in the East Eighties. At about 10:30, a messenger arrived bearing the latest numbers on the RJR deal. Beck could barely bring himself to flip through the reworked deal book.

"You'd think I'd be excited by the biggest takeover ever," he said laconically. "I'm not. I really don't care. I guess that says something."

"Yeah," I said. "It says you're burned out."

"No, it's maturity," Beck replied. "I'm just sick of a--holes."

In mid-1989, Beck broke his leg falling from a horse and stopped going into the office. He was all but officially retired a few months later, when he got a call from Bryan Burrough of the *Wall Street Journal.* Burrough had interviewed Beck for the book he was writing with John Helyar, *Barbarians at the Gate,* which was due out soon, and he said he wanted to profile him for the paper. Beck had skimmed the galleys of *Barbarians* and basically liked how he'd been portrayed, though he wasn't sure what to make of his description as "a cross between a stand-up comedian and an assassin." At once flattered by the *Journal*'s interest and apprehensive about Burrough's intentions, Beck submitted to a series of interviews as he began intensive physical therapy on his leg.

By the time Burrough's story appeared, I had concluded that Beck had fabricated his Vietnam exploits, his billion-dollar fortune, and certain other aspects of his life story. However, I had not yet discovered Beck's National Guard records and had been unable to cajole or pressure him into admitting the truth. Indeed, just a week before the *Journal* story appeared, Beck insisted to me during a sojourn in Florida that he would give me access to 30 cartons of Vietnam-related material in storage in Manhattan.

In the aftermath of the *Journal* article, Beck refused to give his friends, famous and otherwise, the chance to spurn him. Retreating behind the shield of his telephone answering service, he left phone calls unreturned by the dozen, including several from Kravis and Douglas, who had already pulled out of the *Mad Dog* project and distanced himself from Beck. Apparently, he had come to doubt Beck's Vietnam stories even before the *Journal* exposé.

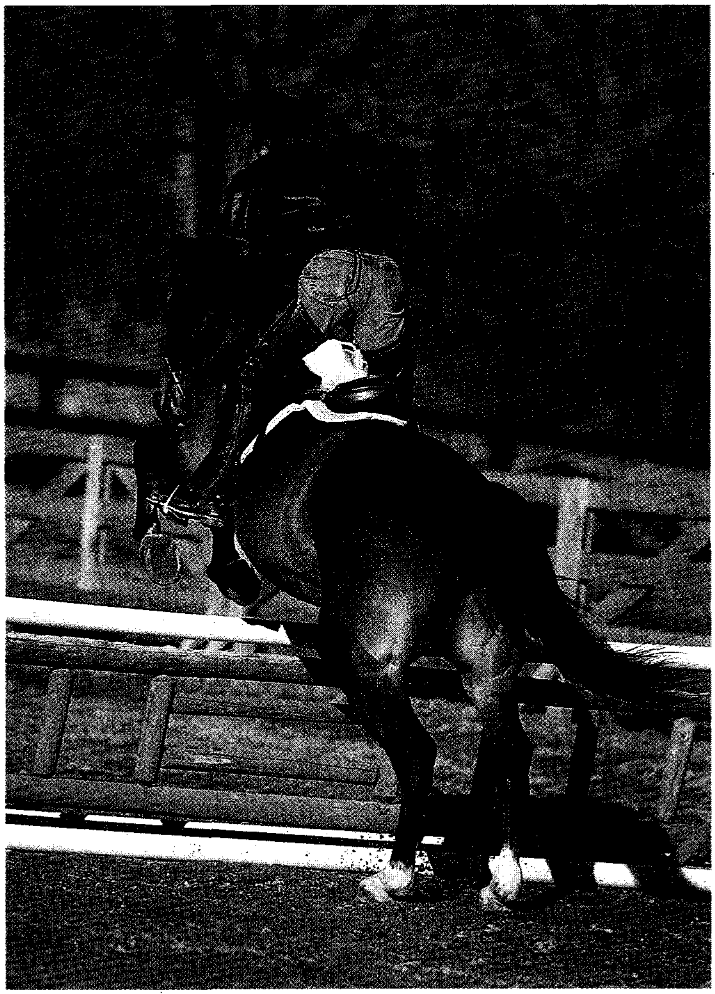
While Burrough's article had jolted Beck, it did not force a

Photograph by Shonna Valeska.

confession from him. To the contrary, he was more defiantly than ever a combat veteran and secret billionaire. He also was miserable, veering—sometimes in the same sentence—between outrage and a despondency so utter that I began to fear for his life.

Beck rarely left his apartment except for strenuous exercise sessions with a personal trainer. Soon, he was beyond therapy and in pursuit of a new dream: competing in the Iron Man triathlon.

The more Beck considered his fate, the more he convinced himself that he was the victim of a conspiracy that included many people he'd thought were his closest friends. He tried to give focus and substance to his roster of grievances by hiring a preeminent libel lawyer to prepare a lawsuit against the *Journal*. With me, Beck played out a desperate farce at great length, assuring me over and over that he would document his military service. He never did.



RIDING REMAINS A PART OF BECK'S NEW LIFE.

NOT LONG AFTER the *Journal* story appeared, I flew to Pittsburgh on a hunch. An index card pulled from a file at the Allegheny County Court House quickly confirmed that Louis Victor Beck, Jeff's father, had had a criminal record. He was sixteen when arrested for the first time for larceny in 1916. Other convictions followed in 1918, 1923, 1934, 1936, and 1938—the last three involving running an illegal lottery. It took me most of a day of rummaging through the musty attics of the courthouse before I finally found the papers from Lou's final conviction in a carton that had been misfiled and buried under 50 years of dust.

On a sunny afternoon last summer, I visited Beck at his apartment and broached the subject that he had not discussed in the 28 years since his father's funeral. It was immediately evident that I knew more about what had happened in Pittsburgh than Beck did, and so I went on at some length. I not only itemized Lou's convictions but tried to explain their political context—that in the corrupt Pittsburgh of the thirties, the numbers racket was administered from City Hall like a municipal utility. After listening intently, Beck got up from his chair and lay down on the couch. He took his glasses off, covered his eyes, and wept bitterly.

Over the next few weeks, Beck finally let go of his assumed identities, admitting to me that he hadn't fought in Vietnam and that the company Rosebud and his multi-billion-dollar fortune were figments of his imagination. When I offered him the chance to explain himself in his own words, he wrote what amounted to his psychological autobiography. It is excerpted here:

"On Wall Street during the 1980s there were no boundaries to reality, and my creations took on a life of their own. It became a compulsion to never allow anyone to come close to the real me. Rather than confront the pain of my pitiful past, I decided to use my creative mind to convince people to believe in my false creations. While it became a challenge to my complex mind to keep reinventing this wheel of deception, I also was addicted to this escapist form of pain relief. The fight for survival against the deep depression led to more fantasy, ever deepening my fears and leaving me totally isolated from the world, like a spy who was truly out in the cold. The torment of hiding became overwhelming and ate away at me, devouring more and more of my free thought. The sanctuary of fantasy became a prison and I began to come apart as I tried to maintain the myths that I'd created while hanging on to the edge of sanity.

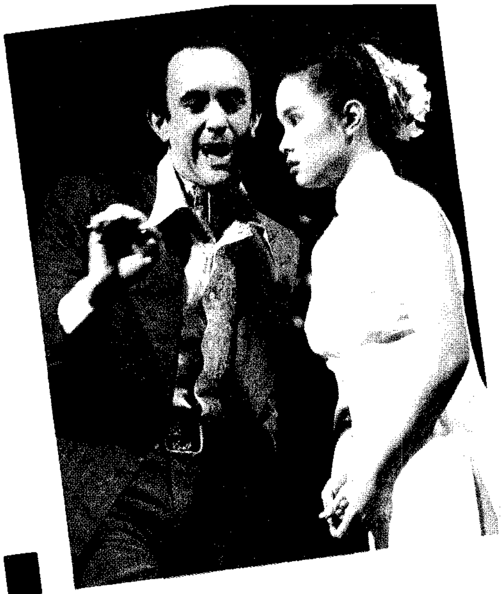
"Although the ability to overcome my problems has come to me slowly, the life of deception now holds no more allure but offers me only sad memories of the moments when escape was still necessary to survive. Like a magician, I thought that I was the only one with the solution to my complicated tricks and was frustrated to realize that many of those I dealt with in my life were also magicians with their own tricks. But I also came to realize that real people know a magician when they see one. To be a real person is to be responsible for your behavior regardless of the emotional traumas of the past, for it is not enough in the end to understand the damage inflicted in your formative years. You have to act. And as my behavior changes and the shrouds of depression and pain relief lift, I hope that I have gained enough wisdom to contribute my true thoughts, my true words, my true actions—indeed, my true life—to the search for real explanations of what has gone on in the America of the 1980s. I know that I will never feel that 'wind of the wing of madness' again and that the Mad Dog in me has finally died."

BECK'S SPIRITS HAVE INDEED LIFTED DRAMATICALLY since he renounced deception as a way of life. Revenge no longer preoccupies him; the statute of limitations on his threatened libel suit against the *Journal* expired in January. Beck remains ferociously fit and plans to compete in triathlons this summer. His protracted divorce negotiations with Margo seem finally to be nearing an end. He sleeps nights.

Although Beck took a minor behind-the-scenes part in a few recent deals, he does not seem to pine for a return to Wall Street. In any case, there is little action to return to; the deal game as played in the eighties is over. Beck doesn't have to work. He lives quite modestly now, and his few million dollars of remaining savings enable him to indulge his uncertainty as, at 45, he tries to figure out what to do with the rest of his life. For one thing, he is trying his hand at writing. And why not? He is, at the least, a colossal storyteller. ▬

Photograph by Harry Benson.

BY CHRIS SMITH



MR. SAIGON

JONATHAN PRYCE TAKES ON THE PART AND THE CONTROVERSY OF A LIFETIME IN BROADWAY'S MOST EXPENSIVE MUSICAL

JONATHAN PRYCE IS CORNERED. WHEN HE stepped into the old-fashioned iron-gate elevator to leave the *Miss Saigon* rehearsal, it was empty; now the lift has made a stop, and actors from another show keep piling in—three, five, seven people in all. Pryce, who's a gaunt six feet, seems to grow narrower and taller as he's pressed against the wall, like a toothpaste tube being squeezed. Wearing a bemused smile that makes him resemble Stan Laurel, Pryce looks down and finds he's face to face with Patti LaBelle.

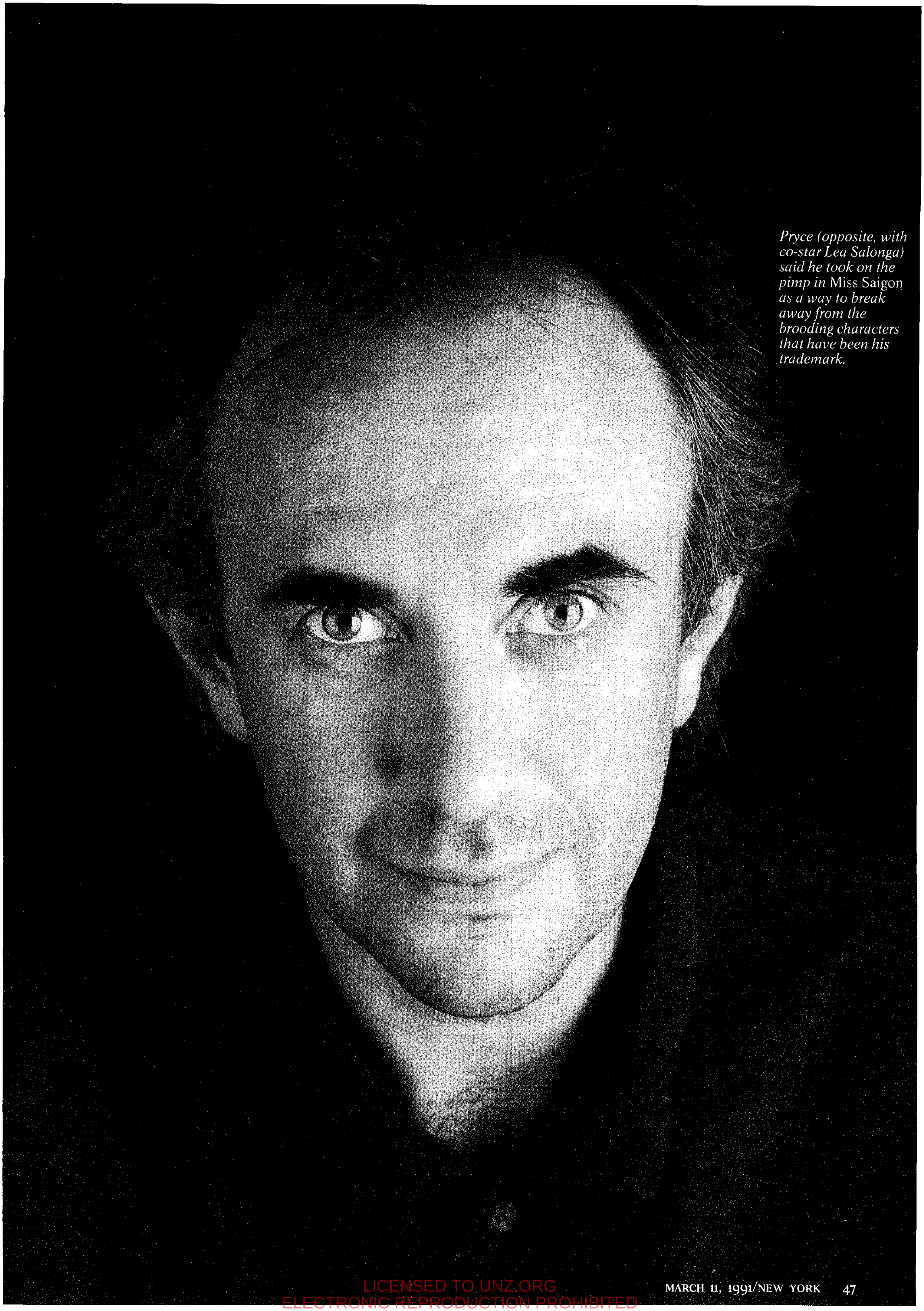
Finally the elevator stops, and everyone spills out onto Broadway and 19th Street. LaBelle, ever the celebrity, slides into the backseat of an eighteen-foot silver stretch limousine—even though *House of Flowers,* her week-long show at the Westbury Music Fair, was just a Broadway tryout. Pryce, meanwhile, is preparing to open in the most expensive musical in Broadway history, in the show with the biggest advance of all time—$36 million and rising. *Miss Saigon* also comes into town on the biggest wave of hype in years, and on the heels of the biggest Broadway controversy ever—but right now Pryce, carrying a small brown briefcase, is still able to walk into the after-work crowd trudging up the sidewalk and disappear.

For the past two years, *Miss Saigon* has put Jonathan Pryce in the middle of dozens of incongruous scenes and wrenching ironies. Pryce is one of England's finest classical actors, a man who's been honored for his intimate, radical portrayal of *Hamlet.* "There's a very good chance that he is the next Olivier," says veteran theater producer Alexander H. Cohen. Yet Pryce, whose most extensive singing time had been logged in the shower, is the star of a glitzy musical spectacle from the creators of *Phantom of the Opera* and *Les Misérables.*

One reason Pryce picked the part was to take an emotional break from a career filled with dark, manic roles that have made him dredge up internal pain—his character in *Miss Saigon,* a sleazy pimp called the Engineer, is so different from Pryce that he assumed he'd have to invest little of his own emotions in creating the part. So what happened? Pryce, an intensely private man who hates the trappings of celebrity, was sucked into a personal, vitriolic offstage battle that's been one of the most difficult periods of his life.

And strangest of all, Pryce is a lifelong political left-winger and a staunch defender of minority rights whose threats to quit a play once helped drive a British bank out of South Africa. Yet here were actor B.D. Wong, playwright David Henry Hwang, and Actors' Equity president Colleen Dewhurst implying that Pryce was racist for

PHOTOGRAPH BY JAMES HAMILTON

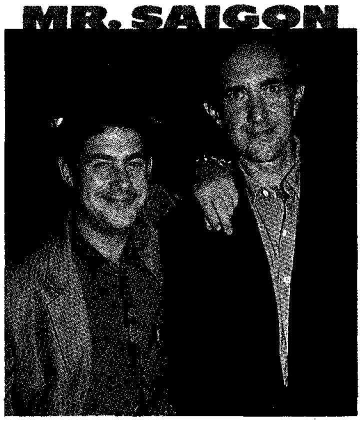


Pryce (opposite, with co-star Lea Salonga) said he took on the pimp in Miss Saigon *as a way to break away from the brooding characters that have been his trademark.*

playing a half-French, half-Vietnamese character, and having him banned from Broadway as a blow against the old-boy white-conservative conspiracy. "It was really unfair," says director Terry Gilliam, a friend. "There's many things you can brand Jonny, but right-wing or racist is not among them."

When *Miss Saigon* opens, on April 11, critics will decide whether Pryce lives up to his billing as the best person in the world to play the Engineer. But the actor is clearly worried about more philosophical questions. "The controversy has raised the stakes for me," Pryce says. "I need to prove the show's not racist and that my playing the Engineer isn't a racist move."

HE WAS BORN JOHN PRICE (another John Price was already on the boards when he became a professional actor) in Holywell, a small town on the northern shore of Wales, on June 1, 1947. He says he had trouble getting close to his father, who worked as a miner and shopkeeper, and at sixteen he left home to go to art school, planning to become a painter. "I wanted to paint very naturalistically, and I could never do it," Pryce says. "Just wasn't good enough. It wasn't terrible, but it wasn't very special." But he was required to take some drama courses, and there the reaction was very different. "People said I was good at it, and that was enough—nobody'd really said I was very good at anything before. And I got such a buzz from acting, even though initially it was so painful and difficult."



With producer Cameron Mackintosh.

"It's raised the stakes. I need to prove my playing the Engineer isn't a racist move," he says.

At the start, Pryce found it impossible to learn lines, and he'd black out in fear before performances. Soon, though, he was good enough to win a scholarship to the Royal Academy of Dramatic Arts, the school that had produced Albert Finney and Glenda Jackson, among others. Pryce's interest in the theater was as much political as professional. "I wasn't hungry for fame and fortune," he says. "I wanted to go to work in this socialist theater in Liverpool, the Everyman; that was my ambition. London was the last place I wanted to go." (He had little awareness of Vietnam at the time—"*Henry V* was my most recent war experience.")

Even in those early days, though, there were contradictory strands in Pryce: He wanted to proselytize about socialism, but he was also drawn to the bright lights. Michael Palin, the ex–Monty Python, remembers meeting Pryce for the first time, at a mid-seventies showing of Bertolucci's *1900*. "At the intermission, he was enthusing about the scale and the power of the film," Palin says. "That's what he was interested in—not bits and pieces of acting but working on a grand scope. We both were; there was a great world waiting to be taken."

Soon enough, Pryce got a shot at working a big room. He was performing in the Nottingham Playhouse in 1974 when the playwright Trevor Griffiths first saw him. "He did this intense, funny pantomime in one show," Griffiths says. "I'd been commissioned to write a play for the Nottingham Playhouse, and I really had Jonny in my head when I was writing *Comedians.*"

The play came to Broadway in 1976 with Mike Nichols as director and Alexander Cohen as producer, and it made a star of Pryce at the age of 29. As Gethin Price, a frightening Manchester skinhead with a sort of Lenny Bruce approach to comedy, Pryce won a Tony award. He captured both the character's tender side—he finds a kinship with an old trouper who teaches a comedy class—and his brutal rage. In *Comedians*'s climactic scene, Price verbally and physically assaults two dummies dressed as upper-class prigs, and Pryce was so convincing that audience members sometimes shouted out in horror.

But what Griffiths remembers about the play's run in New York was a stark, emotional scene that took place backstage. "Just before we opened at the Music Box, Jonathan got a telegram saying his father had died," he says. "Not long before, his father had been attacked by a kid, hit across the head with a hammer. He never really recovered, and here's Jonathan playing this skinhead who's full of violence and danger. It was his first time away from home, really, and he was all of a sudden confronted with the reality of violence. He sat in the dressing room trying to decide whether to go on. He cried and talked and sat in silence for quite a while. It was like he peeled himself and regenerated a new whole in a period of 50 minutes. Then went on and did the show. It was something amazing to see."

EVEN THOUGH NICHOLS CALLED HIM the most exciting actor since the young Marlon Brando, Pryce didn't head to Hollywood; he returned to the British repertory system to hone his talents. He spent a season with the Royal Shakespeare Company, creating a famous Petruchio in *The Taming of the Shrew*. As the audience filed into the theater, they found a drunk harassing an usher, then climbing onto the stage and passing out. The drunk was Pryce, and it was all part of the show, but he was so good that one night an off-duty cop arrested him.

In 1980, four years after *Comedians*, Pryce was still drawing on his halting, painful relationship with his father when he played Hamlet at London's Royal Court Theatre. Pryce came up with a powerful invention: The ghost would speak through Hamlet. Each night he summoned much of the anguish of his father's death in an otherworldly sound, as if channeling a wounded spirit. "It was this terrible sort of *Exorcist* voice," says Sheridan Morley, theater critic at the *International Herald Tribune*. "In other hands, it would have been over the top. It was very dangerous, but Pryce kept it just this side of overt theatricality." *Hamlet* won Pryce his first Olivier award, the British equivalent of the Tony; Cohen says, "It's the best Hamlet I've ever seen, and I produced Richard Burton as Hamlet."

He was working all the time now, on stage and screen and television. "Even in bad work, he's mesmeric," says the *Herald Tribune*'s Morley. "He never comes out of the corner you'd expect him to." In a 1985 production of Chekhov's *Seagull*, opposite Vanessa Redgrave, that meant playing Trigorin as a man wallowing in a middle-age crisis, instead of as the usual rakish cynic. He turned *Macbeth*, with Sinead Cusack, into a domestic battle over childlessness.

He also turned *Macbeth* into a political weapon. The night before the rehearsals started at Stratford-upon-Avon, Pryce learned that it was being sponsored by Barclays Bank, which had large holdings in South Africa. He threatened to quit. Instead, Barclays pulled out of the show, and several months later it sold its South African interests.

In 1986, Pryce finally came to the attention of American movie audiences, in *Brazil*, Terry Gilliam's nightmare vision of an Orwellian future. Gilliam originally wanted an actor about 25 years old for Sam Lowry, the dull bureaucrat whose fantasy of becoming an avenging hero almost comes true. But Pryce, who was 38 at the time, pestered Gilliam for a year to let him read the script. "I said it was pointless, but to humor him we'll do a screen test,"

Photograph by Tim Douglas/Globe Photos.

Go-Go Bar
PAT PONG

The second act of the $10-million production has Pryce working the crowd outside a Bangkok brothel.

Gilliam says. "It was wonderful. He'd just been playing Martin Luther for the BBC, and he'd tonsured his hair and he'd put on weight and he looked just awful. Fat and bald. Trying to make him a bit younger, I borrowed one of Eric Idle's blond fright wigs, and he looked like a pear-shaped, aging Jimmy Stewart. And he was brilliant, the only person who could handle the range of this thing. So the character ended up being a bit older and not as pretty."

The brilliant Pryce took Sam Lowry from shambling, hangdog depressive to mythic crusader in the blink of an eye. *Brazil* also has scenes of subtle comedy that Gilliam says no one but Pryce could have pulled off. The film was called "unreleasable" by its studio, Universal, but went on to win the Los Angeles film critics' Best Picture award; still, *Brazil* drew only a cult audience. And so far, what Pryce does best onstage—the tortured, edgy outsider—hasn't been captured in a commercial film. "It's more Hollywood's limitations than his," says one American movie producer. "He's so British—no one in casting is going to say he's perfect for *Die Hard III.*" His only subsequent encounters with American film have been cameos in *The Adventures of Baron Munchausen, Jumpin' Jack Flash,* and *Haunted Honeymoon.*

One of Pryce's frustrations in the *Miss Saigon* affair was that the uncertainty about the show's New York run caused him to turn down a part opposite Dustin Hoffman in *Billy Bathgate.* There are plenty of movie parts he could see himself playing. "Maybe Robin Williams will have gone back to comedy by the time I finish my nine months in *Saigon,* and I can play some of those roles," he jokes. "I find it interesting to choose the character who's the outsider, who creates his own world and has his own identity. I'm not very good at being part of a group."

HE BUILT HIS REPUTATION AS AN outstanding classical actor, but Pryce had always nurtured a dream of cutting loose as a song-and-dance man. He'd sung in school competitions as a child—"never first prize, always second or third," he says. "The Welsh," says Michael Palin, "they're all paranoid, but they can all sing."

When Pryce went to see his friend Patti LuPone in London in 1985 in *Les Misérables,* he had an epiphany. "Sitting in the audience," he says, "I saw something that was very powerful, almost an instant ability to move people, if it's done well. You beat your head against the wall and have a really hard time doing the Macbeths and the Hamlets—there's got to be an easier way, you think; there's got to be a shortcut somewhere."

He went to visit Cameron Mackintosh and Hal Prince, and they talked about Pryce's replacing Michael Crawford as the Phantom of the Opera. Pryce proved he could handle *Phantom*'s songs, but he'd changed his mind about taking over the role. "I wanted to create something," Pryce says. "My fear was that in a big musical, the chandelier falls at the right time, the music goes bad*dum,* and they wouldn't change the timing to what I might want to do."

So instead he took the part of Astrov in *Uncle Vanya* in the West End, opposite Michael Gambon. Pryce was marvelous as the shallow doctor, but his mind was on a relatively minor facet of the role. "In the script it says, 'Astrov stands with his hands on his hips and hums.' I said, 'I'm not humming, I'm going to sing a song.' So we found this Russian folk song and I extended it, turning it into my nightly audition piece. Somebody out there had to have a musical for me."

THE FRENCH WRITERS CLAUDE-MICHEL Schönberg and Alain Boublil were looking for a follow-up to their breakthrough hit *Les Miz* when they saw a startling photograph: a Vietnamese mother surrendering her Amerasian daughter, forcing the tearful girl onto an airplane and into a better life in America. They instantly thought, Opera. Updating Puccini's *Madama Butterfly,* the French-

Photograph by Michael Le Poer Trench.

In 1977, Pryce won a Tony as a Manchester skinhead in Comedians.

men changed Pinkerton into an American GI named Chris and Cio-Cio San into an orphaned Vietnamese girl named Kim. Chris would meet and fall in love with the virginal Kim, who out of desperation has started working in a Saigon whorehouse in the tempestuous closing days of the Vietnam War; he'd unknowingly impregnate her, then have to leave her behind when the Americans pulled out.

That outline had plenty of potential for powerful musical theater, but Schönberg and Boublil took it a step further. Borrowing from *Cabaret,* they created as Kim's pimp a figure who would communicate directly with the audience, exemplify the evil side of collapsing Saigon, and provide some levity now and then. To play the slippery creature they called the Engineer, Schönberg, Boublil, and their patron Mackintosh needed an actor of extraordinary range.

"We were in my office going over the list of potentials," says Mackintosh, "and I remember Nick Hytner, whom we had chosen as director, said, 'If only Jonathan Pryce could sing!' " Mackintosh knew he could, from Pryce's interest in *Phantom,* and Schönberg and Boublil had, by coincidence, recently seen *Uncle Vanya*—but they wanted to make sure Pryce could manage more than a Russian folk tune. Mackintosh asked Pryce to learn "Willkommen," the MC's bravura turn from *Cabaret,* and on a Saturday morning several weeks later the principals assembled at the London Palladium. Mackintosh says Joel Grey and Robert Lindsay had also been discussed as candidates for the role, but he thought Pryce would infuse the Engineer with an extra level of danger. "It's almost Jekyll and Hyde–ish, this amazing energy he has when performing," says Mackintosh. "He seems a perfectly ordinary chap when you meet him."

Pryce's visceral routine that morning closed the deal. "They offered me the job then and there," Pryce says coolly. "I said, 'I'll think about it.' I knew we had a contract to work out, and I didn't want to appear too keen."

THE CRITICS WERE UNANIMOUS AND rapturous in their praise of Pryce's Engineer. The *Financial Times* said, "Lea Salonga, as Kim, is an amazing talent, and she carries the show for three hours only for Jonathan Pryce to sidle on and walk off with it." Pryce was voted his second Best-Actor Olivier award.

After six months, though, Pryce was burning out. He'd strained his voice several times and had to sit out performances, something he'd never experienced in a straight play. "It sounds kind of airy-fairy," says Pryce. "But it's very frustrating if you start to get a cold and your voice feels tired, to have some kind of external force denying you, not letting you do the show. There's a lot of things you can cheat when you're acting—it's all cheating anyway—but you can either sing or you can't."

John Lithgow, a friend from their appearance in *Comedians* together on Broadway, visited him in London one night in the spring of 1990. "He's very restless, and he loves to move on," Lithgow says. "Plus he was exhausted. He asked me, 'Do you think I ought to come to New York with the show?' " Lithgow laughs—this discussion was before the protests. "Then it became a gigantic issue. And it became a mission for him to come to New York."

He got word that he'd been banned early on the morning of August 8 in his North London living room, in a phone call from Mackintosh in New York. "It was such a shock," he says. "I couldn't take it in." As the fight dragged on, Pryce read all the American press that was devoted to the issue. He was astonished and angry when Colleen Dewhurst, who hadn't seen *Miss Saigon,* compared it to a minstrel show. "You get"—the words seize up in his throat as he recalls the feeling, and he makes a sort of gurgling sound—"you can only be hurt if they're people you know and respect doing it. These people didn't know me. And I didn't know them."

Mostly he stayed silent—for all his political passion, Pryce had felt embarrassed the one time he'd tried appearing on a podium with a candidate. "I'm not Vanessa Redgrave," he says. But when he left the London production—three days after Ac-

Photograph by Martha Swope.

tors' Equity reversed its decision and said that since Pryce had previously been designated a star, they had no legal right to bar him from Broadway—Pryce could take it no longer. "They're saying we'll let you in," he told the Los Angeles *Times,* "but you're still a racist. A star racist."

He spent the weekend deciding whether to come to New York. "To not have come," he says now, "would have been to admit that maybe they were right."

SITTING IN AN EMPTY REHEARSAL studio, sipping from a paper cup of leek-and-potato soup, Pryce looks far older and more fragile than onstage. In the February sunlight, his pale skin seems translucent. His hazel eyes—"satanic," Michael Gambon had called them—signal there's something boiling below Pryce's placid surface. He's thoughtful and personable, with flashes of a mischievous, deadpan sense of humor. His Welsh accent turns vowels into a kind of comforting purr. When the tape recorder goes on, though, the look on Pryce's face duplicates the one worn by his character at the end of *Brazil,* when he's about to be tortured by pointy steel rods.

Pryce zealously guards his privacy, refusing to let his sisters or his companion of seventeen years—Irish actress Kate Fahy, with whom he has three children—be interviewed. There are clues that he doesn't exorcise all his demons onstage. Pryce is a chronic insomniac, and he can have a fierce temper.

Today most of his answers trail off; he's not being difficult, but he's deathly afraid of saying something inflammatory. Asked for examples of his political activism besides the well-publicized Barclays episode, Pryce stops, starts, then demurs. "It would appear, in this city, like I'm whingeing," he says, using a Britishism for "whining." " 'You're being horrible to me and I'm really a nice guy.' I've done my share of shouting at various American presidents who've appeared in London."

Pryce was warned by his agent that starring in *Miss Saigon* would change his life forever. "He said, 'Now you'll be a public face,' " Pryce says. "I've had a very good career being recognizable as a good actor and not as a personality."

But no one imagined Pryce's becoming a totem. Starting in June, when Wong and Hwang fired off letters to Actors Equity, Pryce's face, with mouth open in song and eyelids taped down into slits, signaled RACE WAR on editorial pages. Pryce tries to remain phlegmatic when told his picture is now a code for controversy in most American minds. But his body reacts as if he's in pain: Pryce curls forward, his legs cross, and he hugs himself. He stares out the window for a long time. "It would bother me if the show had remained canceled," he says finally. "Then that would have been the only thing the majority of people would have remembered me for."

Lithgow, the only person ever to appear on Broadway with both Pryce and B.D. Wong, says he believes the two have a lot in common and would get along. When Pryce hears this, his eyes widen and he straightens up. "I wish B.D. would call me, then," he says. Pryce has a sincere desire to break through the rhetoric of the past nine months and considered contacting the protest leaders and discussing their differences when he first came to New York in January, but he was told the controversy was over. Pryce says that his recent attempts to reach Wong and Hwang have nothing to do with talk of picketing *Miss Saigon* on opening night.

Pryce still expresses wonderment at the depth of tensions in New York. "It's a battleground here," he says. "People are striving for identity, and whole new areas of racism are erupting. It's only in the last few days that I've begun to be aware that the issue is not quite resolved. My understanding is that B.D. Wong is still unhappy and still wishes to protest and still wishes to picket. It's a valid protest in terms of wanting a minority voice heard, but why aren't they picketing every show in New York? If they're demanding work opportunities, picket every show. I'm with them on these demands."

But his voice rises at the suggestion that *Miss Saigon* is demeaning to Asians. "The Engineer isn't standing up and saying, 'I'm a representative of the Vietnamese people.' He doesn't have to stand up and say, 'We're all good, noble people.' Because we're not," Pryce says. "That was the irony of B.D. Wong saying, 'I want to bring my dignity to this role.' What f---ing dignity does this role have—the guy's a *pimp!*"

MR. SAIGON

In Brazil.

With picketing likely on opening night, Pryce is trying to contact B.D. Wong and other protesters.

IT IS THE PECULIAR GENIUS OF THE French-English team behind *Miss Saigon* to turn Vietnam, the first rock-and-roll war, into three hours of sentimental ballads. "A weepie," as *Variety* described the show.

The exception to all of this is Pryce. Whatever air of menace *Miss Saigon* has is provided by his Engineer, peddling flesh to buy a visa out of the collapsing country. Discontinuing the use of eye-narrowing prosthetics has made the Engineer even more of a rootless apparition, a scheming man without morals or country. In his showstopping "The American Dream" number, Pryce gives the song a demented, Brechtian quality: His body coils in serpentine desire, tasting the American dream that's "fat, like a chocolate eclair as you suck out the cream." The number rises to a climax with Pryce writhing across the hood of a white fifties Cadillac, making love to his fantasy of the good life. It's a dangerous performance that makes the Engineer both villainous and sympathetic.

Pryce claims to be reveling in the bombast of the production, but he also seems to have developed a mental defense to keep from being swallowed by the famous Mackintosh machinery—the two-ton statue of Ho Chi Minh, the dancing girls, the helicopter lift-off: He keeps referring to *Miss Saigon* as "the play" and says his favorite moment in the London run was when a piece of scenery broke and didn't come out from the wings. "It was just me and this entire Drury Lane stage, bare." So he doesn't feel as if he's competing with the helicopter for attention? "I'm not on during the helicopter," Pryce says dryly. "I'm in my dressing room, having a cup of tea."

Before the show each night, Pryce blasts music to get in the properly libidinous mood—usually disco, he says; in London, Lisa Stansfield was his favorite, but he's still worried about finding a New York dressing-room tune. A month before the first New York preview, though, Pryce is starting to relax a little bit, and he even allows himself a small joke about the controversy. "If they protest in the theater, if they cry out, I just hope I can find my place in the music again," he says with a tight smile. "If they do it on the beat, that will be fine." And even if his performance calms none of the racial turmoil around the show, it will at least have put one Pryce tormentor in his place. "You spend your life determined to win the first prize for singing, after all those second places as a child," he says, laughing. "By God, I did it, okay? Melvin Evans, where are you? He always used to win." But on Broadway, Pryce triumphs. ■

Photograph by Gamma-Liaison.

TRUE COLORS

BY MARTHA BAKER

Wool dress fro Collection by Ralph Lauren, $1,150 at Bloomingdale's and Polo/Ralph Lauren (867 Madison Avenu at 72nd); stockings by Donna Karan. Model: Rachel Williams.

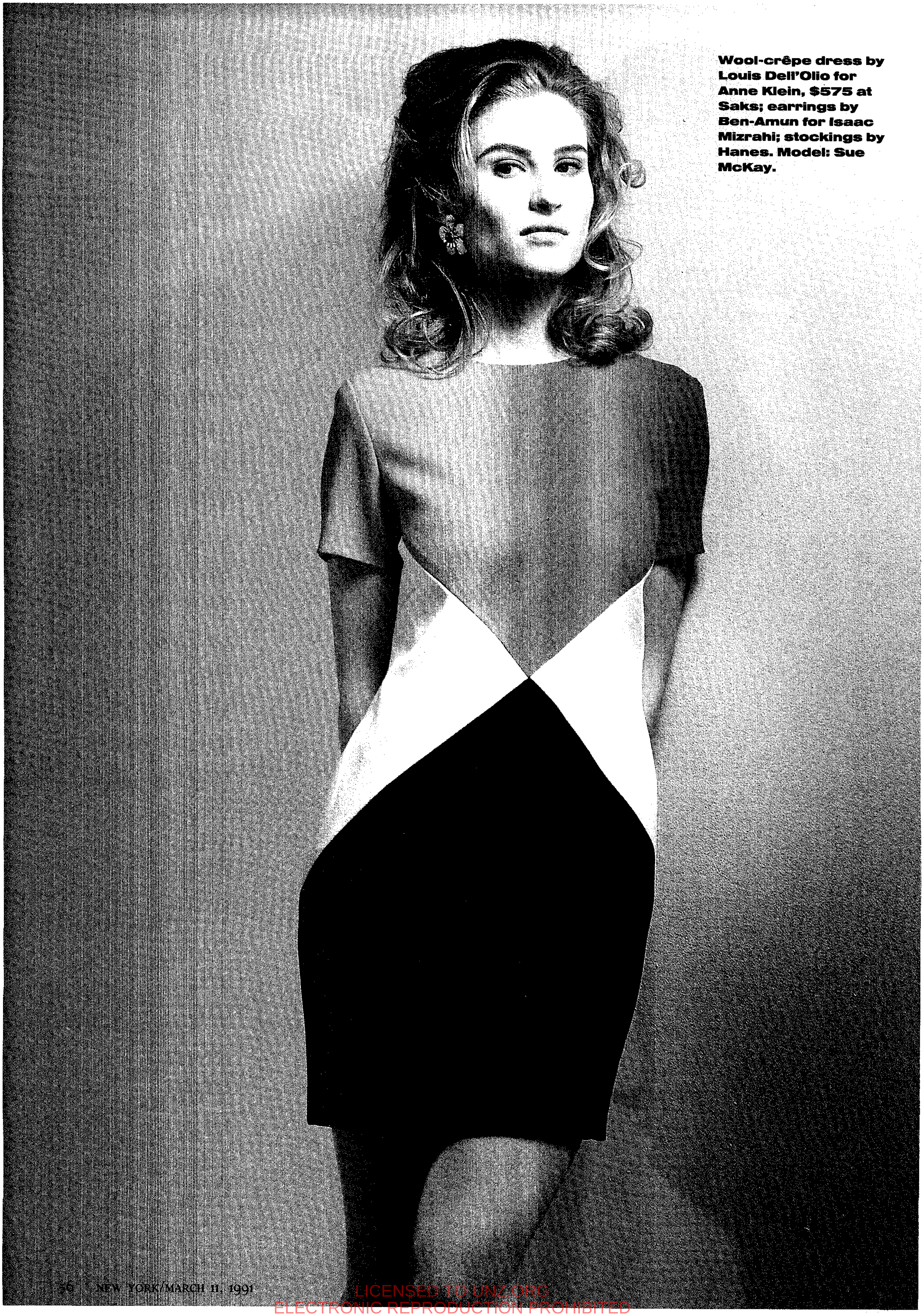
By day or night, graphic blocks of color make a strong impact—on a Mondrianesque suit by Kathryn Dianos, on Ralph Lauren's sleek, shoulder-baring sheath, on a boldly geometric dress by Louis Dell'Olio. Think black, white, and red. Navy, red, and yellow. And, of course, red, white, and blue.

PHOTOGRAPHED
BY
CHUCK BAKER

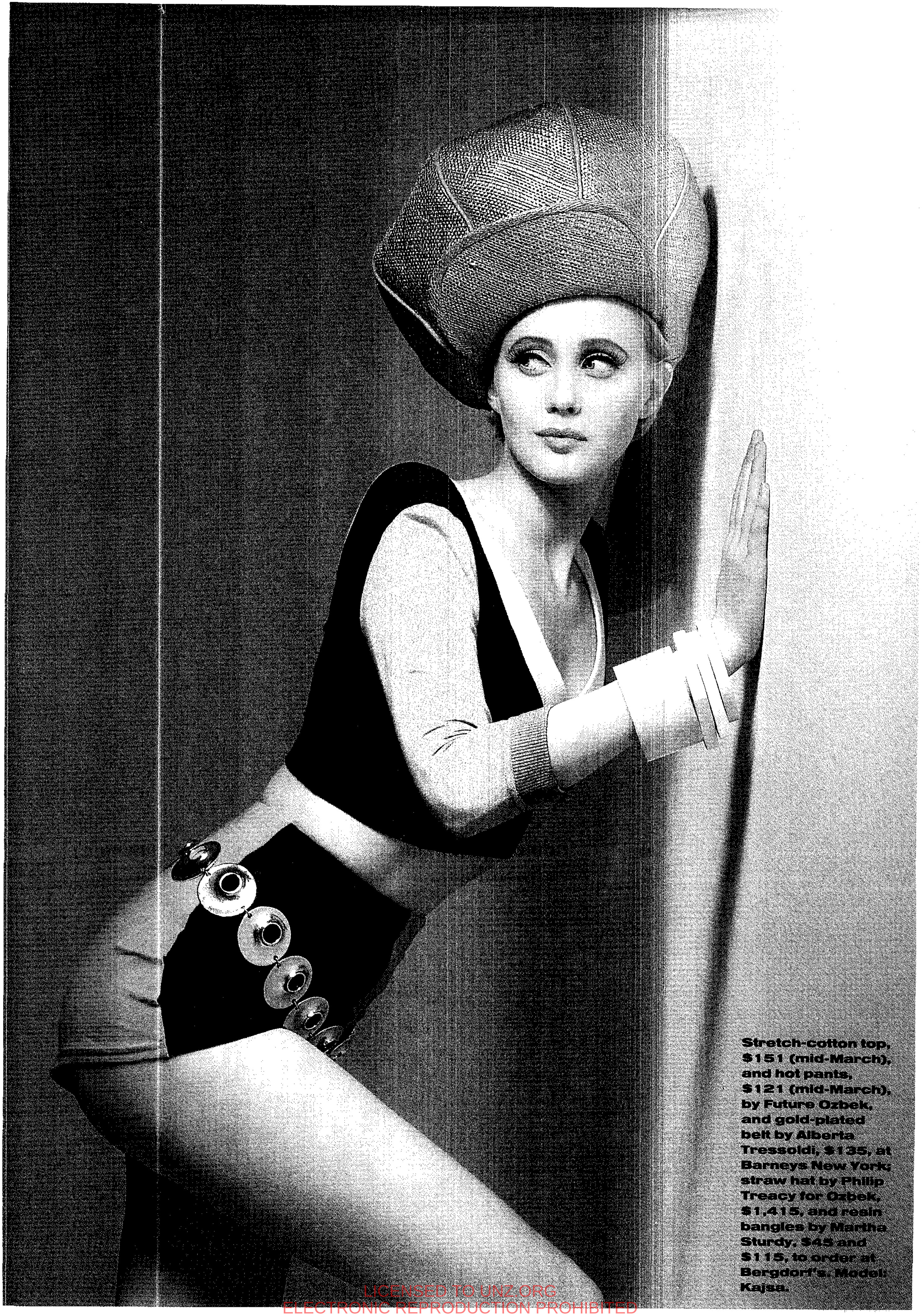
Hair: Colleen Creighton for Pierre-Michel
Makeup: Margaret Avery for Visages Style

Fashion assistant: Elizabeth Allen

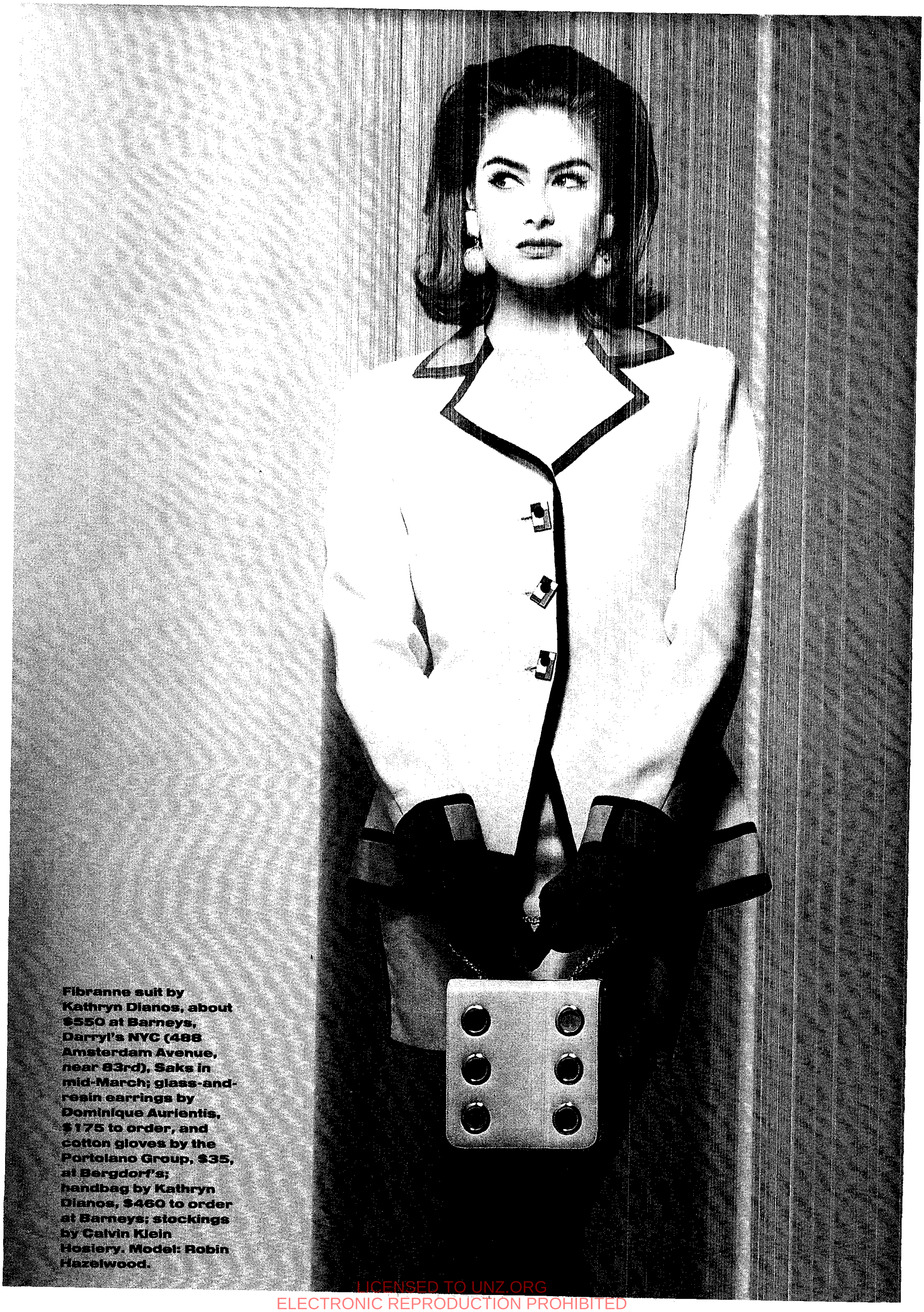
Silk-crêpe evening dress by Bill Blass, $2,170 at Saks Fifth Avenue; silk-chiffon-and-satin scarf by Mark Snider, $285 at Bergdorf Goodman in mid-April; leather earrings by Treasures of the Earth, $58 at Hola New York (1226 Madison Avenue, near 88th); shoes, $250 at Maud Frizon (19 East 69th Street); stockings by Ralph Lauren Hosiery. Model: Andrea Seyboth.



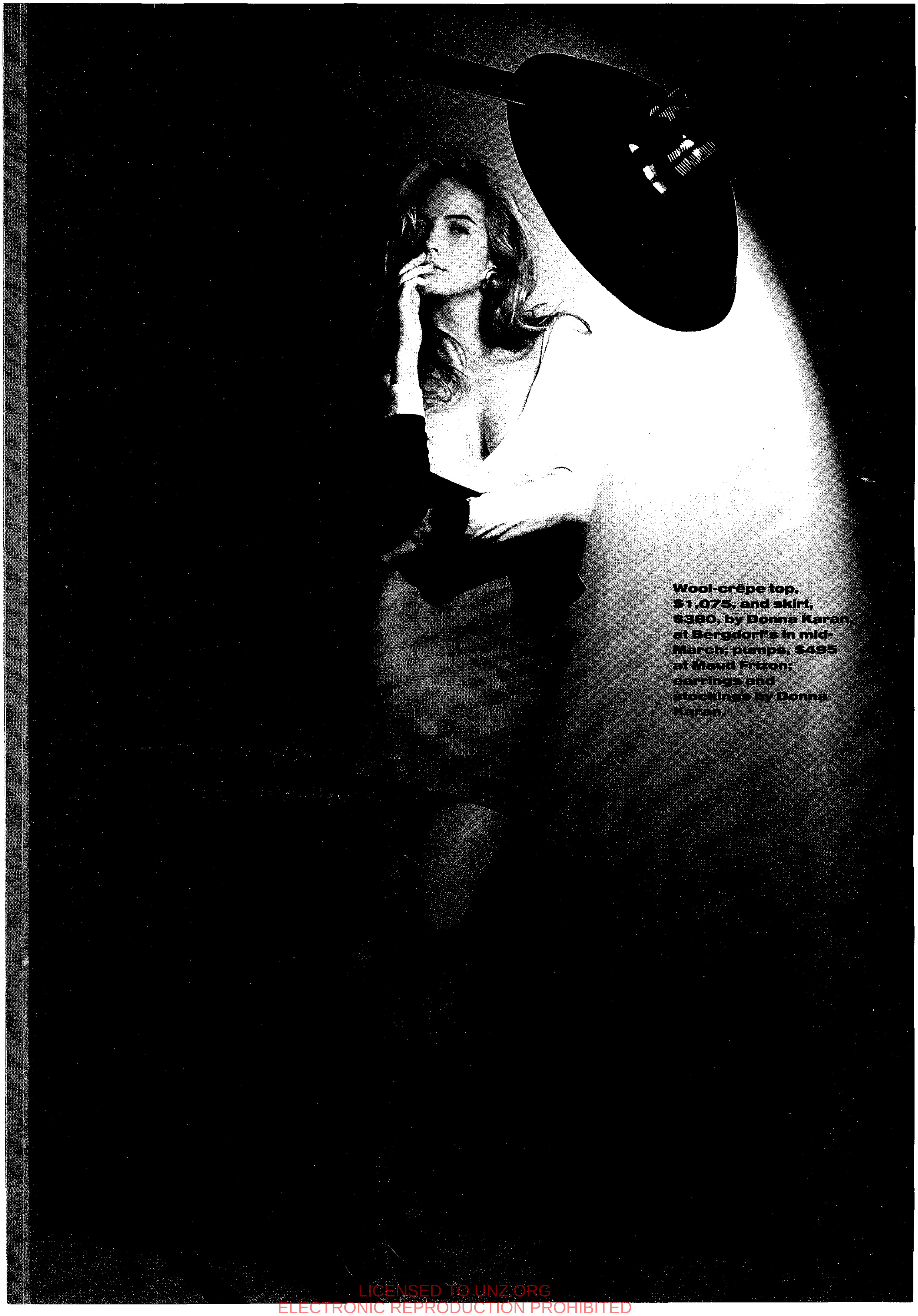
Wool-crêpe dress by Louis Dell'Olio for Anne Klein, $575 at Saks; earrings by Ben-Amun for Isaac Mizrahi; stockings by Hanes. Model: Sue McKay.



Stretch-cotton top, $151 (mid-March), and hot pants, $121 (mid-March), by Future Ozbek, and gold-plated belt by Alberta Tressoldi, $135, at Barneys New York; straw hat by Philip Treacy for Ozbek, $1,415, and resin bangles by Martha Sturdy, $45 and $115, to order at Bergdorf's. Model: Kajsa.



Fibranne suit by Kathryn Dianos, about $550 at Barneys, Darryl's NYC (488 Amsterdam Avenue, near 83rd), Saks in mid-March; glass-and-resin earrings by Dominique Aurientis, $175 to order, and cotton gloves by the Portolano Group, $35, at Bergdorf's; handbag by Kathryn Dianos, $460 to order at Barneys; stockings by Calvin Klein Hosiery. Model: Robin Hazelwood.

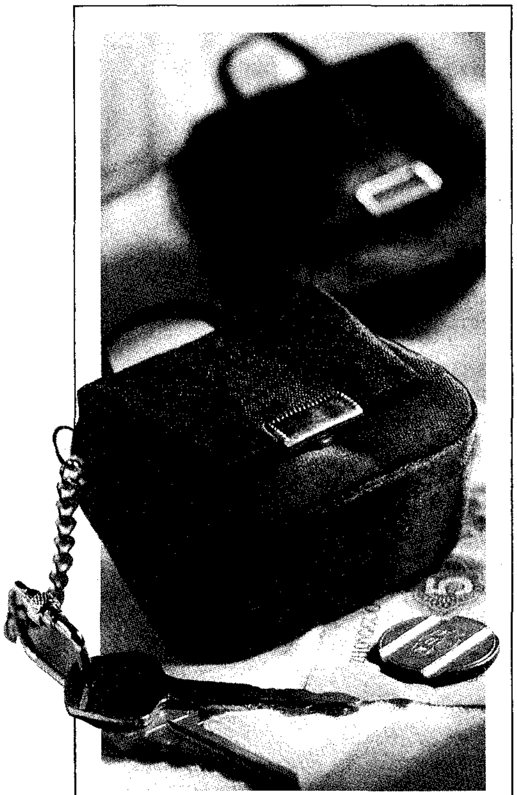


Wool-crêpe top, $1,075, and skirt, $380, by Donna Karan, at Bergdorf's in mid-March; pumps, $495 at Maud Frizon; earrings and stockings by Donna Karan.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan



Small or Nothing at All

We already liked Gucci's Lilliputian purses and Hermès's diminutive Kelly bag. But now the folks at Little Rickie have come up with a minuscule one of their own. And although these snappy little satin numbers are meant to hold keys, we'll stuff them with *all* of the bare essentials and dance the night away ($6.98; in these colors, plus chartreuse and black).
LITTLE RICKIE*/49½ First Avenue*
505-6467

Frill Seekers

A Repeat Performance is a tiny sliver of a shop crammed full of vintage treats, but owner Beverly Bronson's real passion is lampshades. She hunts for them on trips home to England, looks for them in flea markets here—she even has friends scouting. So by now Bronson has a fine collection: Some are from the twenties, some from the fifties, while others were created as recently as yesterday. Our favorites? These frilly versions that are as charming as old-fashioned chapeaux (shown, $18 to $35).
A REPEAT PERFORMANCE*/156 First Avenue/529-0832*

The Tray's the Thing

We know that D. F. Sanders is the place to go for housewares with a high-tech look. But now sunny colors and a certain opulence have crept in, softening the company's stark modern image. These exquisite marquetry trays are in keeping with the new sensibility—they combine the spareness of the old D. F. Sanders with the richness of the new ($98 and $150).
D. F. SANDERS & CO.*/386*
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and 952 Madison Avenue, at
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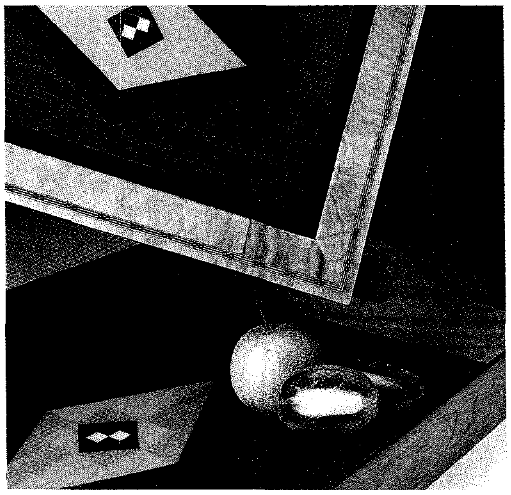
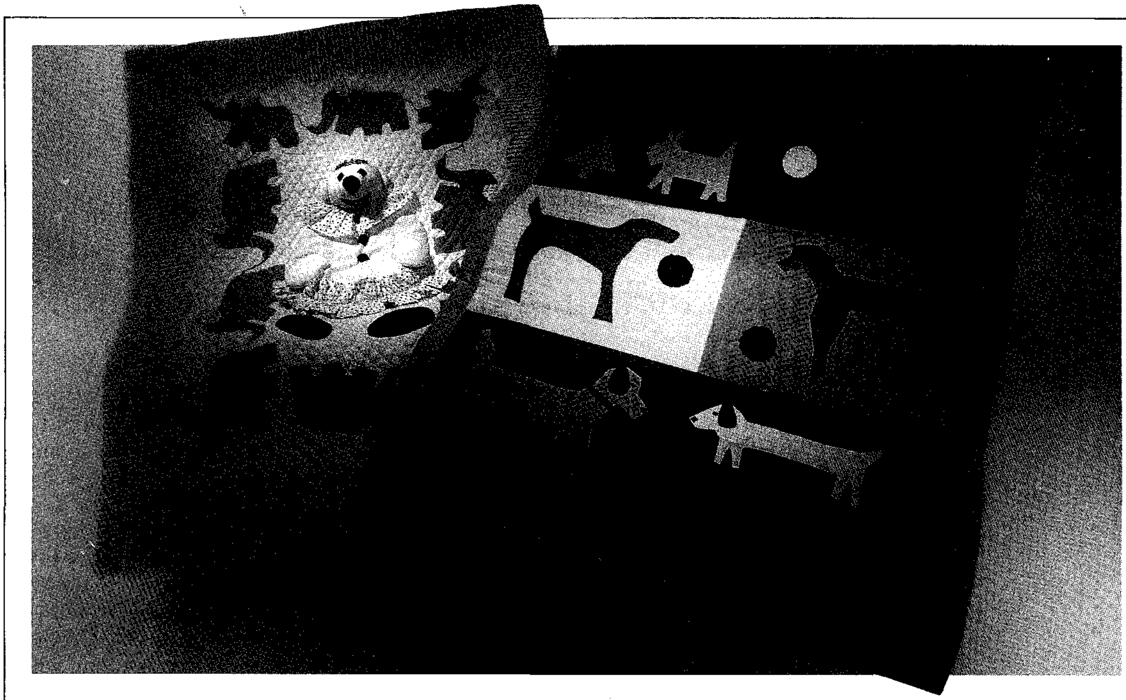
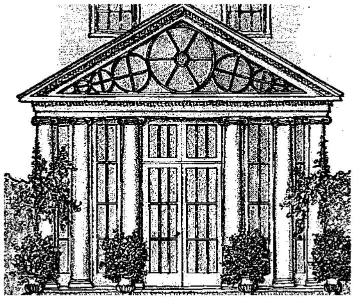


Photographs: left, Mary Ellen Bartley; top, Les Jörgensen; bottom, Rik Davis.



Quilt Complex

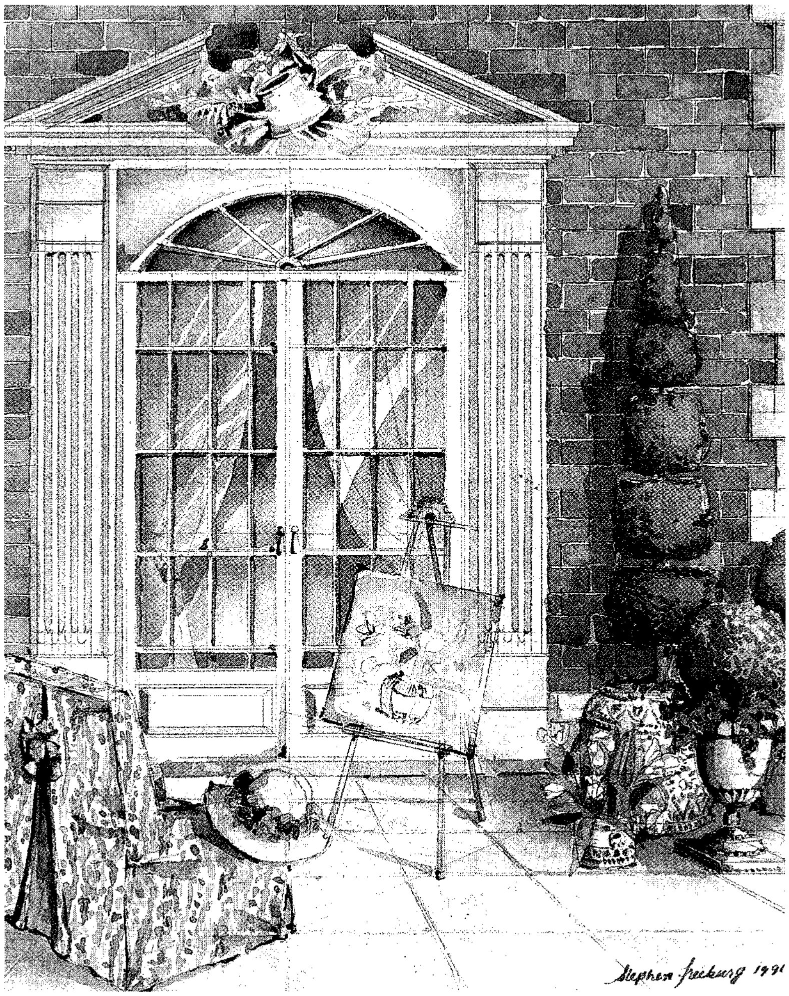
Here's proof that crib quilts don't have to be boring. Judi Boisson makes her quilts of cotton, appliqués them with elephants, then plops a droll clown in the middle ($225). Mary Rattray's lively handmade cotton beauties are a patchwork of assertive colors and irresistible dogs ($175).
BARNEYS NEW YORK/*Chelsea Passage*



Grow and Behold

Imaginary gardens with real shrubs and flowers may not be everyone's idea of escapist entertainment, but then not everyone has tried the New York Flower Show. Here bowers, for their brief existence, are always in their prime. And this year's centerpiece—eleven townhouse gardens, each a collaboration between a fashionable florist (Larkspur and Twigs, for example) and interior designer (Parish-Hadley and Bilhuber, among others)—promises to be a vision of the city as it might appear in an optimist's balmy dreams. Lest this smack of frivolity, consider that the proceeds go to programs like Project Greenworks—horticultural training for Rikers Island inmates that last year yielded 75,000 pounds of produce for the city's prisons and soup kitchens. **—Marilyn Bethany**

1991 NEW YORK FLOWER SHOW/*Pier 92, at 51st Street/March 8 through 17/Admission, weekdays $8, weekends $10/Call 757-0915 for hours*



Photographs: top, Michael Mazzeo; bottom inset, adapted from a design by John Nash. Border illustration by Garnett Henderson.

The Insatiable Critic/Gael Greene

BURPS ON BROADWAY

". . .Rubbery burgers, turgid custard pies—isn't this what nostalgia is all about? But the barbecued chicken and ribs are delicious. . ."

ED DEBEVIC'S: *Service with a shtick.*

MARILYN MONROE AND ELVIS WALKED INTO **Ed Debevic's** for dinner. Amazing. It's open less than a week and already the customers are playing the game. Perhaps our gentler, kinder, more basic time may be precisely the moment for the sweet hokeyness of this fifties-luncheonette fantasy with its cheap grub and wisecracking, bubble-gum-snapping crew cutting up in the lingo and look of late, lamented decades.

Not likely you'll run into Bianca or Calvin or the pampered darlings of the night here. But it's fun. Some of the food's not bad at all. It's a little like wandering into *Tony 'n' Tina's Wedding.* As our waitress, "G. Willakers," cries, "It's probably my only chance to play Broadway." So what if it's lower Broadway, stomping ground for the crowd that doesn't amuse *WWD.*

Of course, there are no reservations. Of course, there's a wait. But if you're here for a lark, you will play the wait for all its drama. Register for a table under the neon HOSTESS sign. Then slip up to the slithery black bar for a Betty Booper (frozen raspberry daiquiri, rum added before serving, the bartender swears) or a Jack Dempsey Punch (mango margarita) and watch the show. Or settle at a tall, round cocktail table (not one but three "cigarette girls" give mine a brisk wipe). By the time you get your chili fries and experiment with the ketchup (all that glop, happily, blurs the fries' congenital sogginess), the loudspeaker may summon you to hit the Formica.

G. Willakers wears a bowling shirt and Royal Crown Cola–cap earrings with miniature knife, fork, and spoon dangling. "Numsie," with her pearls and lace hankie, is what you miss most about Schrafft's. Fred, in plaid jacket and yellow high-tops, is Buddy Holly come home, breaking into a lindy twirl. From time to time, the powder-room attendant shuffles by in her bathrobe, pin curls, and Scotch-taped bangs, toilet-bowl swisher in hand. On the ladies'-room mirror is scrawled HE'S NOT GOOD ENOUGH FOR YOU, and there is Lady Esther's face powder and Jergens hand cream à la the innocent past.

"Want to buy a tattoo?" asks a long-haired Lorelei. "It doesn't hurt."

"I don't want a tattoo that doesn't hurt."

"I've actually heard that a few times tonight," she says. "But then this *is* New York." She shrugs. "You're sure?"

And who is Ed? He's imaginary, too, a bowler with a beer belly, the creation of the food world's Disney, Richard Melman, who (perhaps prudently) has till now shied away from risking his profitable Chicago-spawned Lettuce Entertain You concepts on the frigid shoals of Manhattan. Here a few weeks ago to art-direct the placement of period toys and a mishmash of signs (GOOD VALUE IS AN ENDANGERED SPECIES; IF YOU CAN FIND A BETTER DINER EAT THERE; BURP), Melman actually forgot to mention that he'd sold Ed Debevic's, Inc., more or less lock, schlock, and yock (he remains a minority stockholder), to a local consortium of Dennis Riese (scion of the Riese Brothers clan) and his investors.

Because this is New York, the gravy isn't so lumpy and the waiters aren't so mean. Ed's typical smart-ass sass is minimal. "We're sweeter here," says the manager, Dan Mesches, "because New Yorkers really need it." And it's still strictly Ed (i.e., Melman). Fast service, speedy turnover, and don't be surprised if G. Willakers plops down at the table to tell you her life story or Numsie squeals "Groovy" without a trace of embarrassment when you ask for dessert.

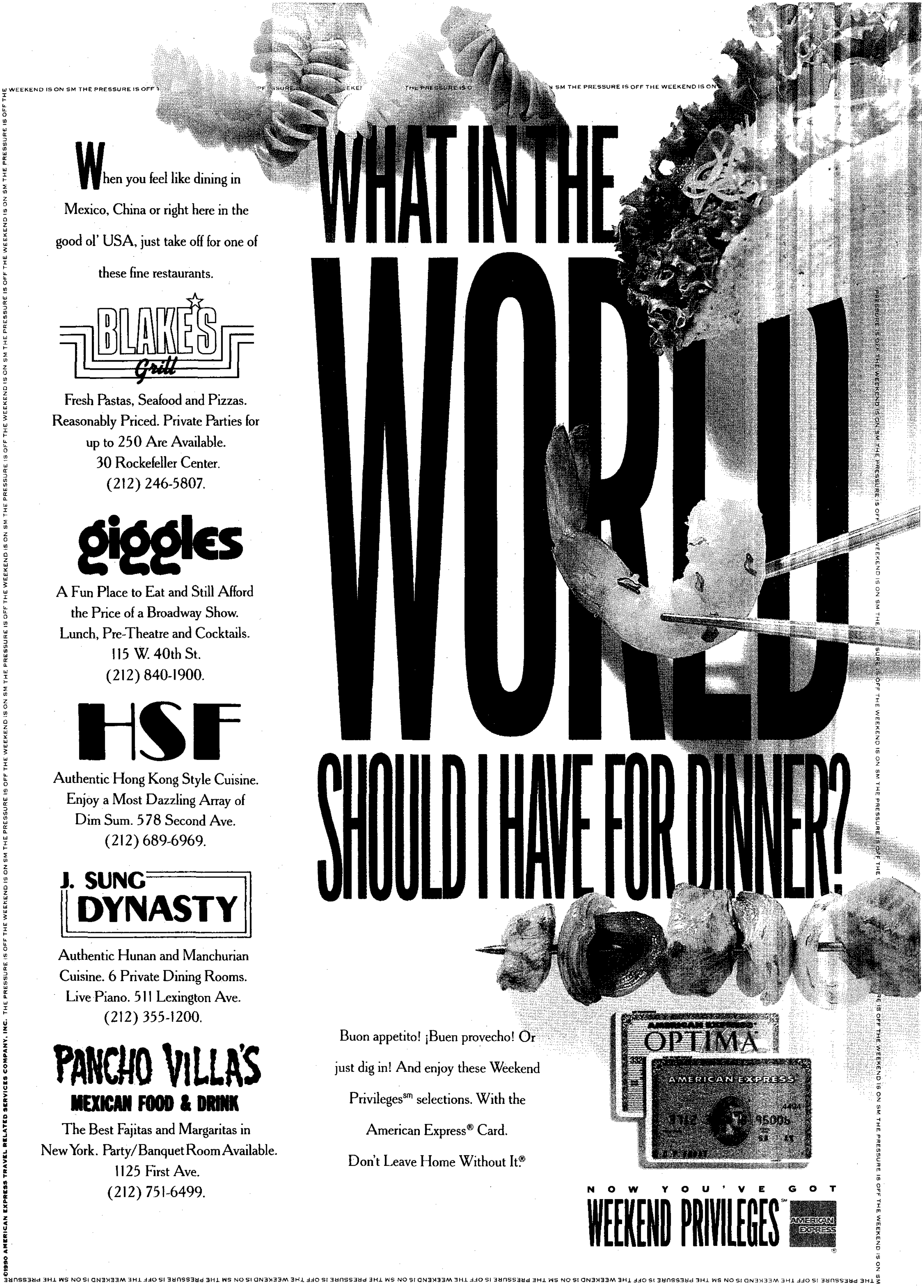
All right, this isn't about food, but you're hungry. The spicy tomato sauce on rigatoni is downright perky, and all pastas should be served in a mixing bowl like this. Get an ice-cold plate from Numsie and hit the salad bar—the best buy in town (free with an entrée, $2.50 with a sandwich, $6.95 by itself), especially when G. Willakers keeps urging you to go back for seconds: romaine as well as cold, crunchy iceberg, tomatoes, cukes, all the usuals, plus three or four pasta salads, couscous, pickled beets, dressings of varying fat content, and soup (spinach mucilage or decent turkey-and-black-bean or chowder as good as Campbell's), macaroni and cheese, kasha, and ratatouille, too.

Rubbery burgers, turgid custard pies, tasteless mashed potatoes—isn't this what nostalgia is all about? You can count on Ed. But the fried chicken's not bad; the barbecued chicken and ribs are actually delicious. I'm a fool for overextended meat loaf like this, and the excellent pizza. Fuel up for $10 (more or less), sandwiches from $3.25, entrées $5.95 to $7.95, desserts mostly $2.25. My sophisticated pals—dragged away from Le Comptoir for this adventure—are devouring the apple crisp, brownie delight, and huge butterscotch sundae. But the most irresistible confection of the moment is the world's smallest hot-fudge sundae—just three bites, just 49 cents.

WIPE FEET BEFORE LEAVING, says the sign. And YOU ARE NOW LEAVING ED DEBEVIC'S AND ON YOUR WAY BACK TO GRIM REALITY. Even Scrooge would have to crack a tiny smile.

Ed Debevic's, 661 Broadway (982-6000). Dinner, Monday through Thursday 5 p.m. to midnight, Fridays till 1 a.m., Saturdays 4 p.m. to 1 a.m., Sundays till 11 p.m. M.C., V.

Photograph by Peter Freed.



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Music/Peter G. Davis

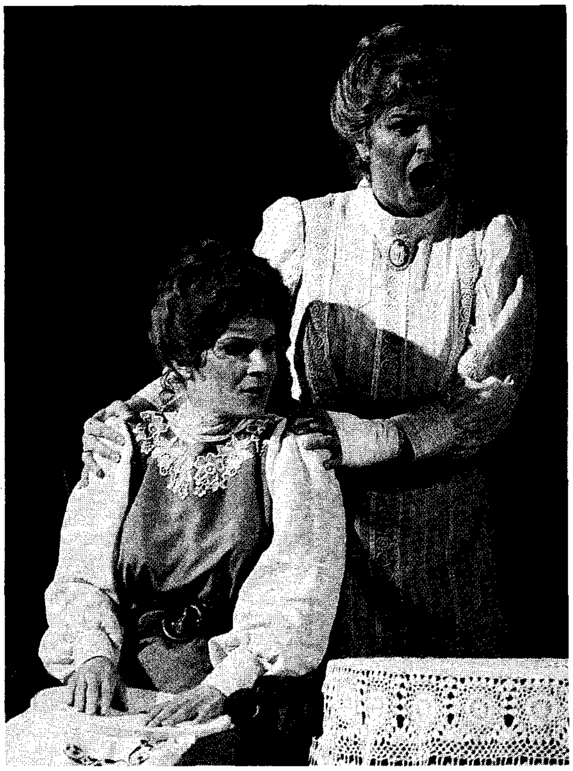
THE MORTAL STORM

“. . .Cast, conductor, director, designer—for its production of Janáček’s tragic masterwork, the Met has done everything right. . .”

THE METROPOLITAN OPERA’S PRODUCTION of Leoš Janáček’s **Káťa Kabanová** confounds all expectations. The first surprise was the mere decision to perform the work, one of this century’s great tragic masterpieces and impossible to tart up with the superficial glamour the Met prefers to purvey these days. Even more astounding, the company has done everything right—the cast, conductor, director, and designer could not have been selected with a more sensitive understanding for the needs of the opera. For once, the Met is on the side of the angels, and *Káťa Kabanová* should not be missed.

A bit of homework will be necessary: The opera is sung in Czech, and the Met does not use supertitles—with Janáček, even more than with most opera composers, words and music form an inseparable entity. Adapted from Alexander Ostrovsky’s play *The Storm,* the plot is easily followed: Trapped in a loveless marriage and bullied by her mother-in-law, Káťa is drawn into an affair, is tortured by guilt, and drowns herself in the Volga—a conventional operatic melodrama on the face of it, until one notices Janáček’s subtle portraiture of his heroine and her environment. A woman of gentle spirit but with a vivid imagination, Káťa is destroyed not so much by her loathsome family and weak-willed lover as by her acceptance of their hypocritical values and her inability to rebel. Káťa’s lyrical music, perhaps the most gorgeous and poignant Janáček ever wrote, is literally crushed to death by the brutality of its surroundings, and the conflict is contained in an operatic score of extraordinary dramatic power.

Gabriela Beňačková sang Káťa in concert with the Opera Orchestra of New York in 1979, and some of us have been impatiently waiting to see her perform the role on the Met stage ever since. The soprano commands the Janáček idiom as her birthright, the lustrous sheen of her voice is sublimely beautiful, and her acting, if a trifle plain, touchingly communicates the character’s warmth and appeal. Without laying it on too thickly, the wonderful and indomitable Leonie Rysanek rules the stage every moment as the fearsome Kabanicha—no wonder her milk-toast son (Allan Glassman) and sodden admirer (Aage Haugland) take to the bottle. Wieslaw Ochman is a vocally strong but properly ineffectual Boris, and the pair of carefree young lovers—Susan Quittmeyer as Varvara and Peter Straka as Kudrjáš—are enchanting as they provide just the right touch of light romantic contrast.



TROUBLED TIME: *Quittmeyer, Beňačková in* Káťa.

None of these good deeds onstage would be quite the same without Charles Mackerras in the pit—surely no other conductor, even a Czech-born musician, better understands or has the ability to project the luminous sound and impassioned instrumental discourse of a Janáček opera, and the Met orchestra plays superlatively. The fluid, naturalistic staging by Jonathan Miller and severe sets by Robert Israel convey small-town oppression with frightening precision. Intelligently conceived, flawlessly cast, and lovingly performed, *Káťa Kabanová* is a magnificent achievement, and the Met once again looks like an important opera house.

ALTHOUGH **Pierre Boulez** DID NOT EXACTLY slip into town unnoticed, the three-day visit late last month by the New York Philharmonic’s former music director lacked the breathless ballyhoo of his past return trips. This time, the composer-conductor-compere and onetime guru of the musical avant-garde appeared in public only once, in Carnegie Hall, directing a concert with his Paris-based Ensemble InterContemporain. Otherwise, Boulez busied himself with workshops devoted to helping young conductors master the challenges of contemporary-music performance practice—or, to be more accurate, the performance practice of a complex new-music aesthetic that reached its apogee in the sixties. For better or worse, Boulez and his generation exercise minimal influence over today’s freewheeling composers.

Perhaps Boulez has mellowed and come to terms with what must be, for him, a bitter reality. Eighteen years ago in *The New Yorker,* Andrew Porter described a frightening Boulez master class in composition at Juilliard: “He all but sneered at two student composers . . . for writing for means so old-fashioned and conventional as, respectively, piano and string quartet, instead of a fashionable chamber combination.” He chided one “for not exploiting more extravagant and unusual ways of getting sound from the piano, such as he, Boulez, had pioneered. He mocked and parodied a rather striking effect of repeated chords. He subjected the opening bars to instant recomposition. . . . Oh, he was hateful!”

Well, Boulez was anything but hateful one recent afternoon in Weill Recital Hall as he patiently guided four conductors through the complex textural and rhythmic mazes of György Ligeti’s Chamber Concerto (1969–1970). A model of tact, charm, and gentle persuasion, he treated his charges as professional equals while helping them find the most efficient and practical methods of solving every technical problem. Even musically illiterate auditors must have been enlightened by watching Boulez as he demonstrated points with such authoritative gestural

Photograph by Beatriz Schiller.

precision and crystal-clear analytical commentary. There was not a sign of the once acerbic polemicist—only a brilliant musician hard at work, bringing life to the music he appears genuinely to love.

The formal concert made that fact even clearer, a typically uncompromising medley of Ensemble InterContemporain ear-stretchers: five works by Boulez—the two recently composed *Dérives* and *Memoriale (. . . explosante fixe . . .),* along with *Impressions I et II sur Mallarmé* (1957)—Webern's Concerto for Orchestra (1934), Schoenberg's Three Pieces for Chamber Orchestra (1910), Ligeti's Chamber Concerto, and Berio's *Linea* for two pianos, marimba, and vibraphone (1973). Except for the Berio and Ligeti pieces, which could be enjoyed simply as sensual sound baths, this exacting music requires an attentive audience prepared to make an intellectual commitment and, if posssible, an inner surrender. The performances, of mind-boggling virtuosity, certainly helped.

Coinciding with Boulez's visit, Sony Classics is reissuing many valuable recordings the conductor made in the seventies with the New York Philharmonic and the BBC and Cleveland orchestras. Connoisseurs will snap up the volumes devoted to Varèse, Berg, and Schoenberg's choral music; more conservative tastes are directed to a three-CD set of Ravel's major orchestral works (SM3K 45842)—a fabulous bargain and, with a few exceptions, a revelatory adventure as one fastidious French composer penetrates the heart and soul of another. Meanwhile, Erato has been faithfully recording the Boulez of today, leading his own music and works by protégés nurtured in his IRCAM research institute in Paris. I was especially impressed by *Le Visage Nuptial* (45484), a cantata based on poems by René Char. Boulez was only twenty when he first conceived this violently erotic music, still a knockout in its 1988–1989 revision.

THREE INTERESTING SINGERS PASSED through town recently: Cecilia Bartoli, Helen Donath, and Victoria de los Angeles—all infrequent visitors to New York. In the case of **Cecilia Bartoli,** still in her early twenties, it could hardly be otherwise. The Italian mezzo-soprano's career was launched only four years ago, but she is already hotly pursued by managers, opera houses, and record companies. After an inconclusive American debut at last year's Mostly Mozart festival, Bartoli returned for a recital in Alice Tully Hall, with Martin Katz at the piano, and gave a better idea of what the fuss is about.

The main reason—no surprise—is a voice of superior quality: a rich, fruity sound that easily fills Tully Hall (it seemed a bit lost last summer in Avery Fisher), opening up brightly and securely as it travels aloft and hooks into a climactic top note. A distinctively pungent Latin vibrato adds its own attractive flavor, and a winsome stage presence marks Bartoli as a natural crowd pleaser. Words are also important to her, and it is a treat to hear Italian texts savored with such relish and verbal point.

Right now, Bartoli concentrates on the Mozart-Rossini repertory with a flexible technique that is well schooled if not yet in the Marilyn Horne class. Scales and rapid passagework are often too loosely knit, the lower register tends to turn cloudy, and she occasionally miscalculates—the awkwardly managed two-octave leaps in "Tanti affetti" from Rossini's *La Donna del Lago* apparently convinced some that they were hearing a comic aria. While I'm grumbling, I may as well complain about the program, half of it devoted to Rossini and the rest to seven old-fashioned "ancient airs" and an aria from Mozart's *Lucio Silla.* Of course, a young singer should choose music that feels most comfortable, but surely being Italian no longer automatically exempts an artist from exploring the music of other countries or offering concerts with a bit of musical variety and stylistic adventure. Bartoli already has more than enough voice and intelligence to take a few risks and expand her horizons.

What a stroke of luck for the Metropolitan Opera that **Helen Donath** happened to be nearby when Mirella Freni pulled out of the recent *Marriage of Figaro* revival. The Texas-born soprano has been a major artist in Germany for nearly 30 years, and opera buffs will know her voice from dozens of recordings, but she seldom comes back home to sing. Like Freni, Donath has preserved the freshness, body, and purity of a naturally beguiling lyric soprano, and if her Susanna did look and sound a trifle riper than that of the conventional perky soubrette, so much the better. For once, the character combined warmth and wit as well as spunk and sass, adding that extra touch of vocal magic to Susanna's moonlight-drenched aria in Act IV.

Now in the twilight of a long career, **Victoria de los Angeles** can still sing a song and take your breath away. Due to mysterious forces that sometimes govern the ways of the human voice, the characteristic silvery clarity of her soprano has returned to a degree that few would have guessed possible a short time ago, and her artistic perceptions are wiser and more poignant than ever. The 1989 concert she gave in Barcelona on the forty-fifth anniversary of her debut was a moving and beautiful occasion—see and hear it for yourself on a tape from Video Arts International (69095). De los Angeles's recent recital at the Manhattan School was just as rewarding. The honesty and eloquence of this radiant vocal spirit are apparently unquenchable. ▬

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FINER DINER: *At EJ's, the cereal is organic, the grilled cheese Gruyère.*

EJ's Luncheonette (433 AMSTERDAM AVENUE, near 81st Street; 873-3444) is to luncheonettes what Martha Stewart is to country girls—not even a distant relative. The pressed-tin ceiling is circa 1990, and the black-and-white, Walker Evans Comes North photographs were ordered by the yard. "Who's that?" you ask, pointing to a surly soda jerk in one of the pictures. "Nobody we know," says an employee. "They were picked by the designer." But along with character often come cockroaches, dyspeptic grill persons, and that staple of American luncheonettes, bad food—all of which, happily, are lacking here.

Here's what else I like about this totally fraudulent place. Breakfast: Instead of white bread, you get challah. Also, home fries with unpeeled new potatoes and onions; good strong coffee ($1); and, like Sarabeth's down the block, name-brand tea (here, Bencheley's, $1; there, Twinings, $2); also, fresh-squeezed carrot juice ($2.50), a staple of no luncheonette I've ever known. Co-owner Eric Levine is into health, which explains the odd selection of cereals ($2.50): puffed Kashi, organic raisin oat bran, and 100-percent-natural cornflakes. EJ's also makes excellent stewed fruit (with cream, which I prefer, or low-fat yogurt, undoubtedly Eric's choice). Pancakes and waffles ($4.25 to $6.75) lack the subtlety of, say, the pumpkin waffle at Sarabeth's, but here they're lighter, fluffier, and exponentially larger.

At lunch, the person on one side of me raved about his tuna; on the other, about her tomato-basil soup. In the middle, I coveted neither, thanks to my tarragon-chicken-salad sandwich on excellent seven-grain bread ($6.50). In the salad department, there's that old luncheonette staple salmon niçoise, with grilled salmon, roasted Tuscan peppers, new potatoes, and romaine ($10). The cole slaw is not too watery, not too sugary, and, not too surprisingly, identical to the cole slaw at Docks (the chef here came from there). An inauthentic diner, EJ's naturally serves inauthentic grilled-cheese sandwiches (Gruyère or Cheddar instead of American, challah or seven-grain instead of white toast, $4). Occasionally, some weirdo requests white bread and American cheese, but like the real luncheonettes that used to inhabit these parts, that breed, too, is becoming extinct.

EJ's Luncheonette is open Monday through Thursday 8 A.M. to 11 P.M., Fridays till midnight, Saturdays 9 A.M. to midnight, and Sundays till 11 P.M. No credit cards. Beer and wine soon.

Cafe S.F.A., THE NEW RESTAURANT AT SAKS Fifth Avenue (eighth floor, 940-4080), hits just the right note: It's staid, dignified, and attractive without any of the tearoom touches that made department-store dining so distasteful to much of the world and so delightful to me. (I'm among the few, I'm sure, who bemoaned the passing of the old Charleston Gardens in B. Altman's, with its antebellum décor and invalid's food—fruit salad with "plantation cream," bitty muffins, and Jell-O. Sigh.)

Here, you're on a much more sophisticated plane—a much less gender-specific one, too. Take, for example, the creamy carrot-dill soup ($4), a velvety porridge that tastes entirely better than the sum of its two dominant parts, enlivened with nutmeg and cream. This, a selection or three from the bread basket (good sourdough rolls, great pecan-raisin bread), and a glass of any of the reasonable wines, and you've eaten a real meal. (Soups come and go.) Then there's the view, especially nice if you face west—which, given the intelligent layout, a lot of diners do. Between bites of Cobb salad ($11), extra luxurious with its generous helpings of avocado and superrich blue cheese, you can admire the eternally green roof gardens over Rockefeller Center. Or, with a very good grilled-chicken sandwich in hand (with spinach, tomato, and herb mayonnaise on chewy peasant bread, $9.50), you can peer down into the leaden spires of St. Patrick's Cathedral.

For harried diners, there's a sleek marble-topped counter, and it, too, has a view: the large and varied dessert display. Highlights include the triple-chocolate cake ($5) and the pineapple-carrot cake ($3.50), more like old-fashioned spice with its powerful sting of clove. The decaffeinated coffee tastes like mud; it's better in its caffe latte or cappuccino forms.

The very nice Alex Katz–like paintings are from the in-house visual staff; the chef (believe it or not) is from the Scheherazade restaurant in Donald Trump's Taj Mahal. Patricia Neal and Claudette Colbert have already made their debuts here. Upon being introduced to the latter, the general manager sighed, "I dearly love this white-gloved hand."

Cafe S.F.A. is open Monday through Wednesday, Fridays, and Saturdays 11 A.M. to 5 P.M., Thursdays till 6:30 P.M. (dessert only after five), and Sundays noon to 5 P.M. A.E., C.B., D.C., M.C., V. ■

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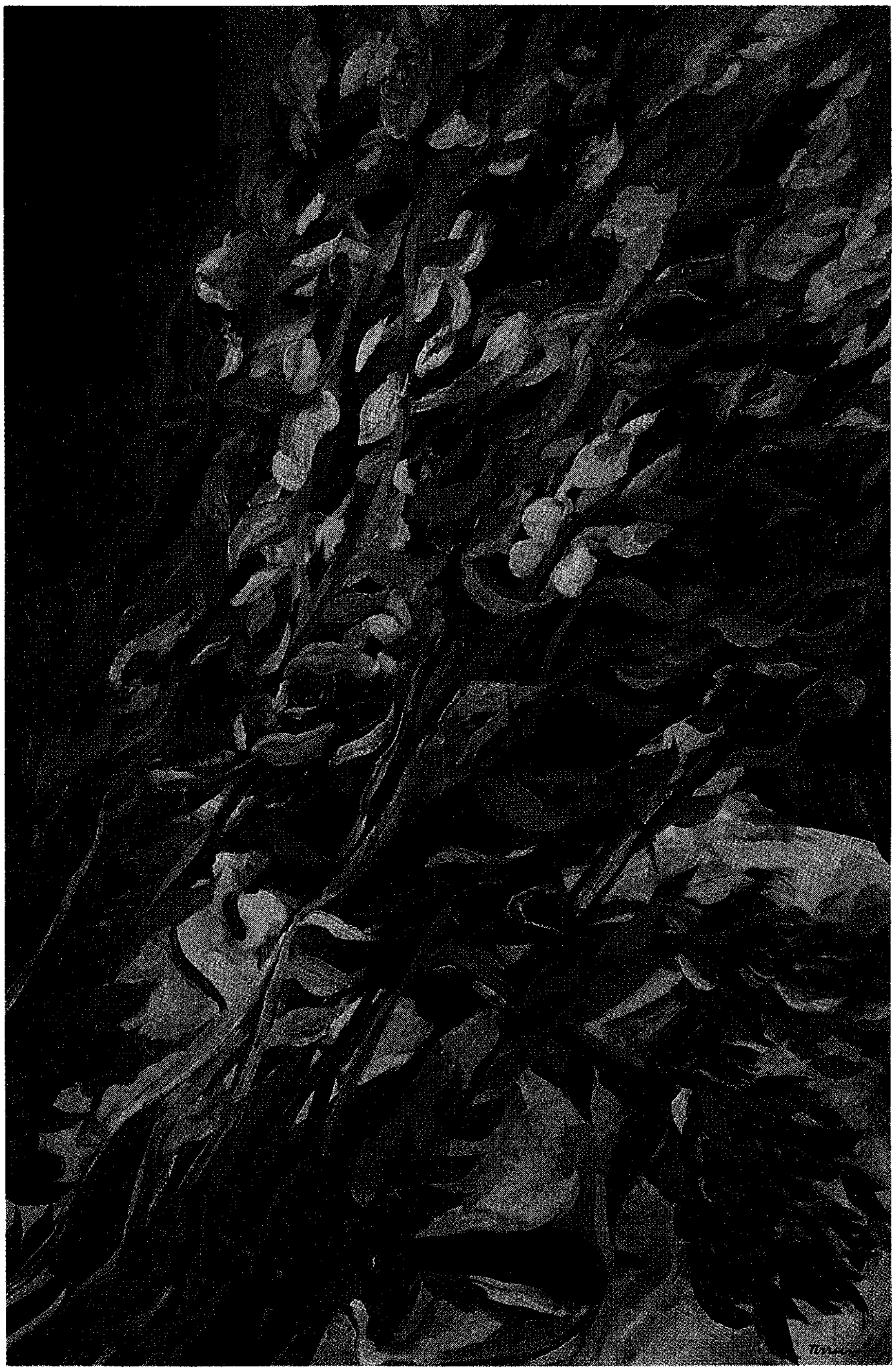

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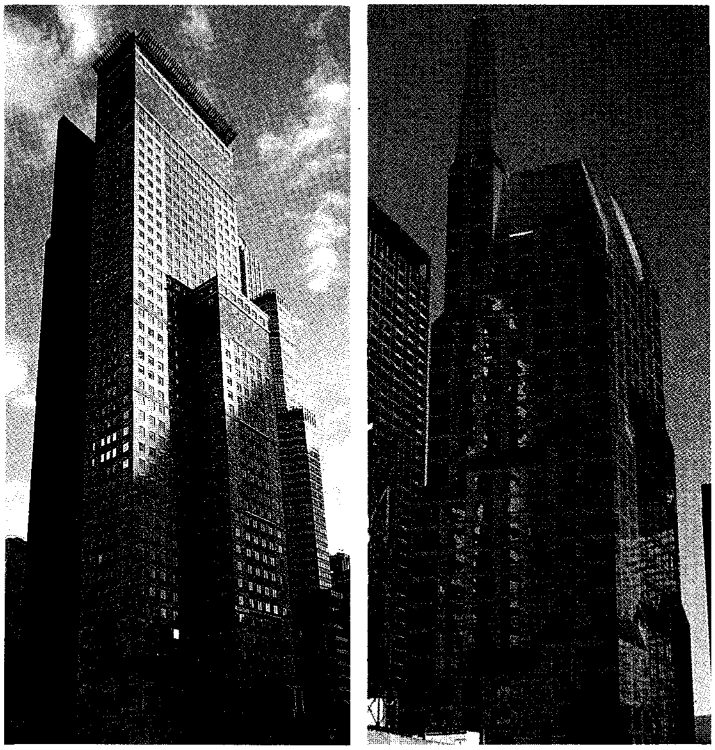
TWO FOR THE SEESAW

> ". . .The new buildings by Cesar Pelli and Kevin Roche are well below the quality one would expect from such superior talents. . ."



THE UNDYNAMIC DUO: *Pelli's tower (left) and Roche's 750 Seventh.*

EVERYONE IS ENTITLED TO A MISTAKE NOW and then. The trouble with the ones architects make is that they tend to be so big—and last so long. And when *good* architects make them, the effect is even worse. Witness two buildings that have recently been completed in midtown: Cesar Pelli's Carnegie Hall Tower and Kevin Roche's 750 Seventh Avenue, both of which are well below the quality one would expect from two such superior talents. If you can't trust the best, whom can you trust?

And these *are* among the best. Indeed, few if any of today's most respected designers of skyscrapers would seem to have better credentials—or more in common—than Pelli and Roche. As young architects, they both worked for Eero Saarinen. They have since become members of that small fraternity at the top of virtually every New York developer's shortlist of candidates for "quality" high rises. (Both, however, have shunned the hurly-burly of New York; they work within a few miles of each other in Connecticut—Pelli in New Haven, Roche in the New Haven suburb of Hamden.) Their practices circle the globe, but they prefer to operate their companies like "ateliers" (in contrast to more corporate firms like Skidmore, Owings & Merrill). And their most recent Manhattan office towers are within blocks of each other.

On the surface, those buildings could not be more different. Pelli's 59-story Carnegie Hall Tower, at 152 West 57th Street, is intensely mannerly, striving in earnest postmodernist fashion to blend with its diminutive Renaissance Revival forebear. By contrast, Roche's 35-story shaft at 750 Seventh Avenue, between 49th and 50th Streets, cleaves to the slick surfaces and geometric abstraction of late modernism. But a shared shortcoming provides yet another link between these two architects: They demonstrate with striking power how even the best designers can be subverted by good intentions.

The Pelli building was planned as both an expansion of Carnegie Hall and a commercial venture in its own right. The height and shape of the tower, which is devoted mostly to office space, is largely the result of manipulating Carnegie's unexploited development rights (the unbuilt-in space above the hall). It is also a response to the bizarre site. Next door—separated by only the width of the Russian Tea Room—is the 66-story Metropolitan Tower, a punishingly dreary black glass slab designed by Schuman, Lichtenstein, Claman & Efron. A block south is Helmut Jahn's 73-story CitySpire, one of the tinnier towers to go up in New York in years. (Its neighbors have recently discovered that the whistling of the wind through its dome also makes it the noisiest.)

There was virtually no way to cohabit comfortably with these behemoths, and Pelli (the architect of the World Financial Center at Battery Park City) understandably ignored them, taking his stylistic cues from Carnegie Hall itself. Without aping the century-old landmark, the architect used a sympathetically similar palette of orange and red brick and ornamental trim, topping things off with an innovative open-work "crown." He broke up the mass of the tower by extruding a short element on the western façade, a device that also served as a visual "step" up from the chunky base formed by Carnegie. The hope was that the result would, when seen from the ground, appear (with the help of foreshortening) less overwhelming than a sheer column of unmitigated glass or stone.

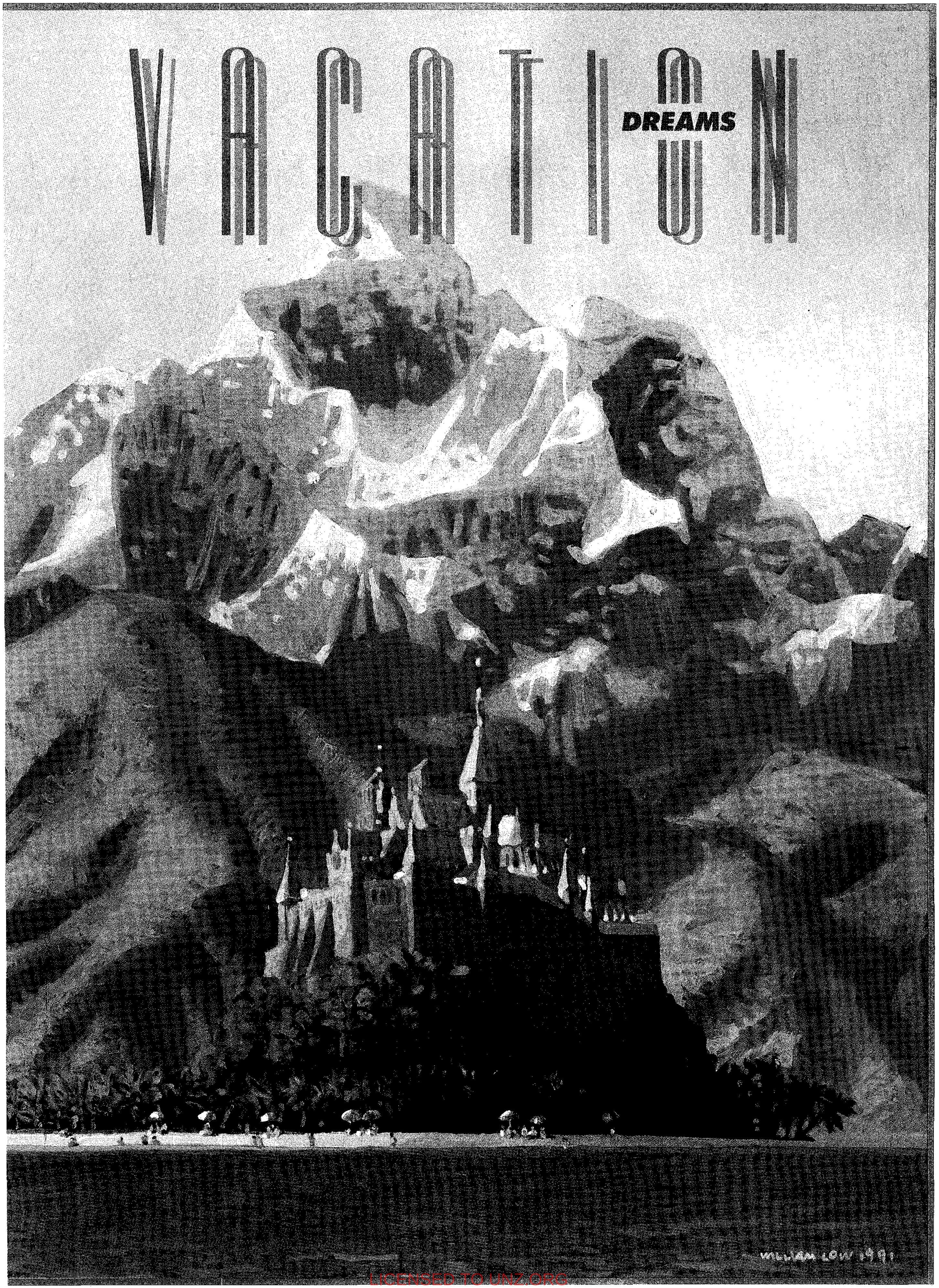
For all these admirable gestures, the building simply tries to do too much. At half its height, this might have been a welcome addition. But given the limitations of the site, the availability of all that buildable space, and the ambitions of the client (the Rockrose Development Corporation), that was judged impossible. So the building got much too tall, and there is just no way to camouflage that fact. Seen from due north or south, the tower—which is a mere 50 feet wide at its narrowest point—seems perilously insubstantial, and from virtually any angle, the entire composition remains badly out of balance. Pelli managed a comparable problem with far greater skill in his multicolored glass tower for the Museum of Modern Art on 53rd Street in 1985. But postmodernist masonry works best at small scale. Whatever its quality in Carnegie's case, it is not up to this kind of assignment.

At 750 Seventh Avenue, Roche wasn't pressured by site or development rights the way Pelli was. Indeed, he had the increasingly rare opportunity to do what is virtually a freestanding building. But he had other limitations. Local regulations required a progressively stepped-back mass, and he sought to vary it by distributing the setbacks in a spiral sequence.

(Continued on page 85)

Photographs by Peter Mauss/Esto.

VACATION DREAMS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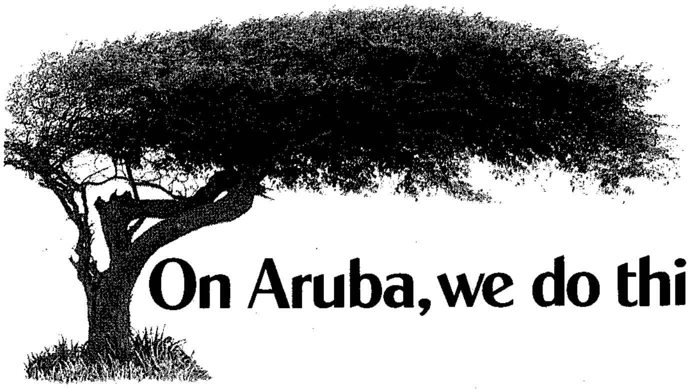

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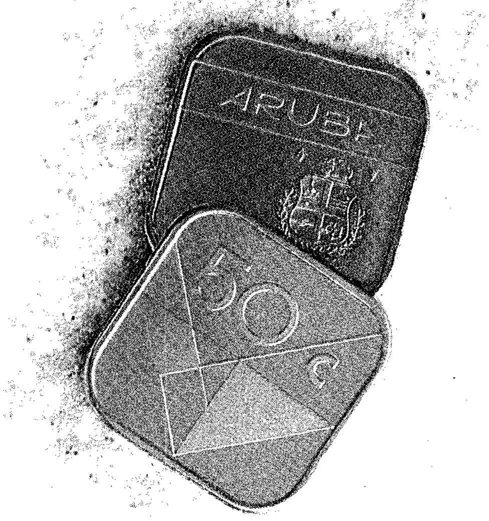

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VACATION DREAMS

BY KATHARINE PERSHOUSE

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Getting away from it all has taken on added meaning these days. And finding the right place to get away *to* is more important than ever.

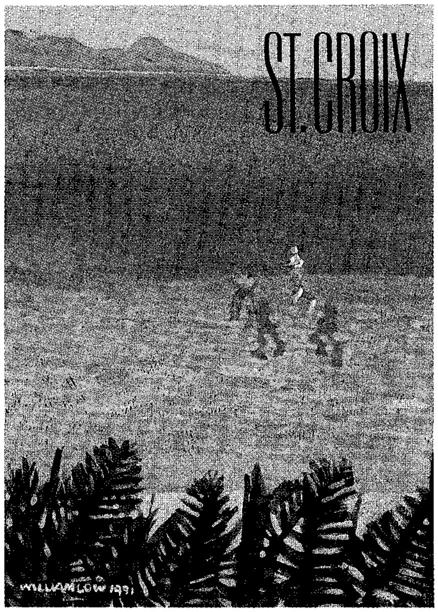
The allure of some far-off destinations has waned, but other spots—mostly close to home—beckon with renewed appeal. Islands lapped by placid waters just hours away in the Caribbean promise sunny beaches and a chance to escape traffic and telephones.

A week of pampering at a spa as close as the Berkshires combines a respite in nature with the attraction of music and the arts. And Southern hospitality remains firmly at the heart of urban, sophisticated Atlanta.

Those contemplating making Pacific overtures may turn to Hawaii, where orchids bloom among the volcanoes, or Japan, where traditional inns welcome travelers on a countryside tour.

A walk through King Arthur's Britain will evoke tales of legendary battles in which good triumphed over evil, and may help place current events in perspective.

Whether one is seeking a foreign foray or a domestic retreat, here are eight ways to reflect, renew, and rediscover serenity.



FIRST RESORT

White "sugar sand" beaches, overgrown colonial plantations with ruins of windmills, and a tropical rain forest of hanging vines and mosses form the landscape of St. Croix. Two towns add a quiet presence to this U.S. Virgin Island: Christiansted, on the northern coast, and Frederiksted, on the western coast.

Christiansted, the larger of the two, has a colonial Danish look, with a group of 18th century buildings, a fort, duty-free shops selling crystal, china, and French perfume, and an outdoor market for fresh local fruits and vegetables. Frederiksted is the cruise-ship port because of the deep waters there. It bustles with activity when a ship docks; otherwise it is a sleepy little town with Victorian gingerbread-style buildings.

The near-perfect average temperature ranges from 76 degrees in December to 82 degrees in July and August, and clear blue waters offer spectacular underwater sights, so it's no surprise that the most popular sports here are water sports.

For beginning snorkelers, there are the coral gardens at Cane Bay Beach and the underwater nature trail of nearby Buck Island. In 1961, 850 acres comprising Buck Island and the surrounding reefs were set aside as a national monument. There are no residents or camping permitted, so a day spent on the mile-long volcanic island can be devoted entirely to nature: swimming, snorkeling, and hiking on the trails.

For serious scuba divers, there are more than fifty dive sites and three sunken ships accessible from the island. At Long Reef, endangered-species pillar coral spirals up into tall columns from the white sand bottom, and huge orange elkhorn and staghorn coral make a pretty backdrop for the brightly colored fish swimming through and around them.

Even more dramatic are "wall dives" at St. Croix's two underwater cliffs: The Cane Bay drop-off (accessible by swimming out from Cane Bay Beach) and the Salt River Canyon drop-off plunge from a depth of about 30 feet down to well over 1,000 feet, with caves and tunnels to explore in the wall. The thickly encrusted pilings at the Frederiksted Pier are easily accessible to underwater-photography enthusiasts: Among the sponges, one can see angelfish, sea horses, octopuses, batfish, and other aquatic oddities.

Dive Experience (800-235-9047) provides scuba-diving equipment, transportation, and guides for most of these places. But their favorite is "Chez Barge"—a sunken barge where they have started a tradition of fish-feeding every day at 2 P.M., so now the local eels, groupers, barracuda, and other regulars gather to pose for the underwater paparazzi. Dives generally cost between $40 and $55.

Those who prefer to keep their head above water can try parasailing or board sailing, or enroll in a traditional sailing course at the St. Croix branch of the Annapolis Sailing School (800-638-9192). Courses range from two days to a full seven-day cruising course.

One of the best ways to reach secluded inland spots is on horseback. Jill's Equestrian Stables guides guests on a two-hour horseback tour of the rain-forest microclimate—stopping to pick and taste papayas, soursops, guavas, and sugar apples, and to listen for the cooing of mountain doves. Teak, cedar, and mahogany trees grow there, as well as enormous kapock trees.

The ride continues up a hillside to an open view over the ocean and explores other parts of the island unreachable by motor vehicle. On certain nights each month, the stables offer moonlight rides up to a hilltop, overlooking the harbor lights, while the full moon shines above. Reservations are required well in advance for these popular rides. The cost is $50 per person.

The newly built Villa Madeleine (800-548-4461) is a luxury condominium-hotel complex—with privately owned villas rented out by a hotel-management company. The villas are set on a terraced hillside at the east end of the island, overlooking both the north- and south-shore beaches. Most have two bedrooms and two spacious marble bathrooms. The master bedrooms are decorated with crown moldings, bamboo four-poster beds, and Mexican terra-cotta tiles. French doors open onto a private patio, flower garden, and swimming pool.

BATFISH, sea horses, and other aquatic oddities scoot among the sponges.

Café Madeleine, located in the Great House (along with the library, sitting room, and billiards room), serves Italian regional cuisine such as baked oysters Mario, red snapper Milanese (with artichoke hearts, crabmeat, and béchamel on a bed of black, squid-ink linguine), sautéed pheasant, and Inventini of lamb—stuffed with rosemary and garlic in a barolo-wine glaze. Top off the meal with an assortment of cheeses and a glass of port, or go all out and order Death by Chocolate.

Nightly rates at Villa Madeleine are $320 for a one-bedroom villa, $420 for a two-bedroom, through April 14. Off-season rates are significantly lower.

The Carambola Beach Resort & Golf Club (800-447-9503) is a long-standing favorite of regular visitors to St. Croix. This elegant resort offers a golf course, tennis courts, and rooms with spacious sitting areas and screened-in porches. Double-room rates are $325 per night ($245 after April 1), with special plans available for golfers.

Another established favorite is the Buccaneer (800-223-1108), located on 240 acres just outside Christiansted. It includes three beaches, an 18-hole golf course, eight tennis courts (two of which are lighted for night play), and a fitness center and spa offering facials, saunas, and massages. Four restaurants provide everything from a buffet of local cuisine to "the best cheeseburger in paradise." Live reggae and jazz at the open-air Terrace Bar sets the mood for dancing. The rate is $175 per night through April 21.

For more information on travel to St. Croix, call the United States Virgin Islands Division of Tourism at 212-582-4520. ●

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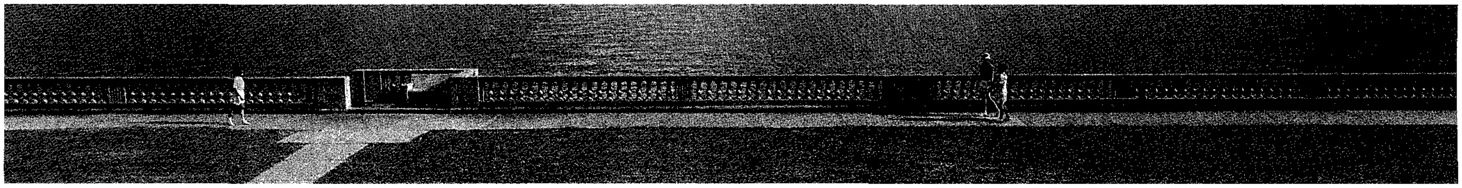
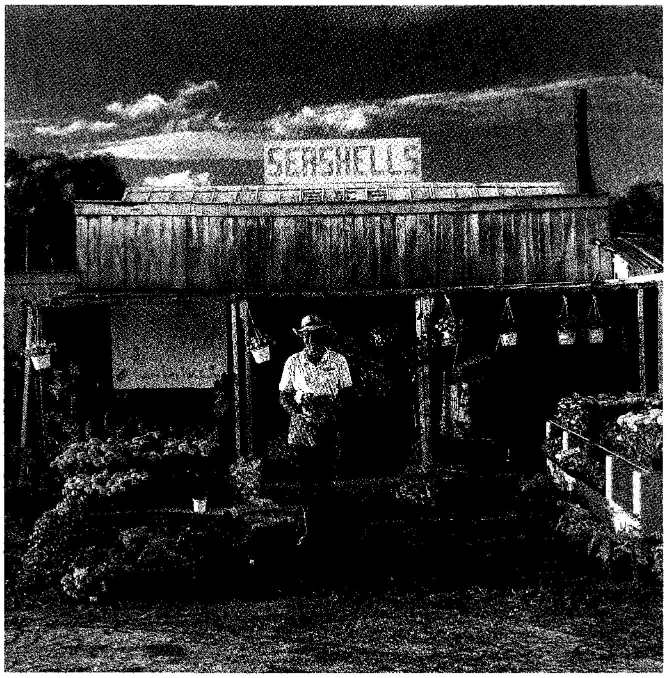
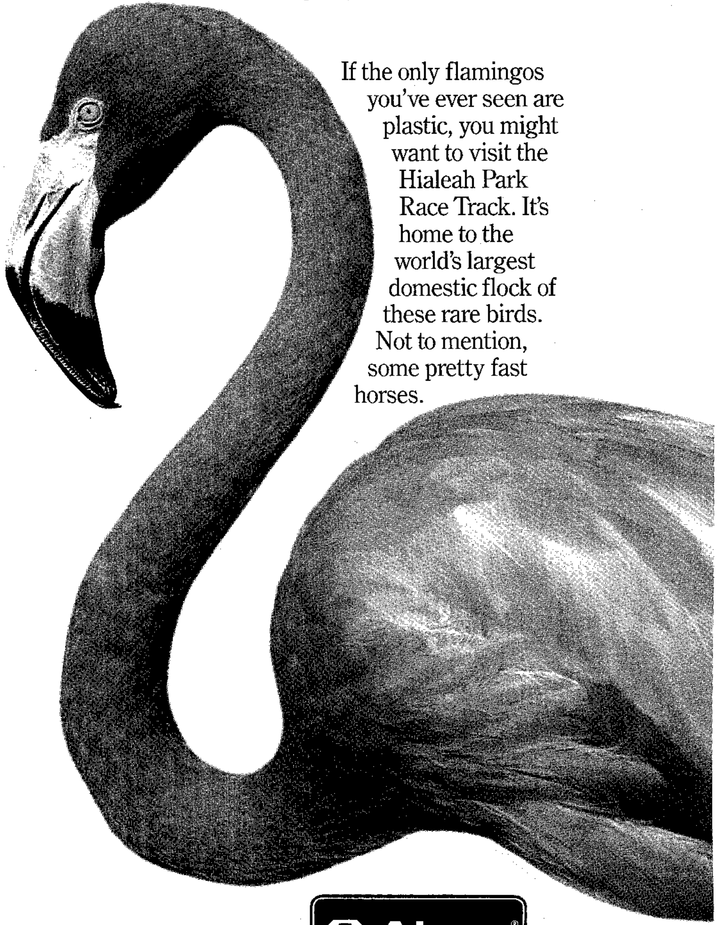


If you go to Tampa, Florida, you can stroll down the world's longest continuous sidewalk. It runs along Bayshore Boulevard and, at six and one half miles, you might say it's a long walk. So take the car.



Just south of Fort Lauderdale is Dania. And Jack's. Don't be fooled by the sign though, Jack also sells flowers.



If the only flamingos you've ever seen are plastic, you might want to visit the Hialeah Park Race Track. It's home to the world's largest domestic flock of these rare birds. Not to mention, some pretty fast horses.

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LAVA STORY

To first-time visitors, the landscape on the Big Island of Hawaii can seem as alien as the moon's. The terrain ranges from miles of solid lava rock as black as charcoal to snowcapped mountains to active volcanoes bubbling red-hot. Lush rain forests and whole fields of orchids unfold. Beaches on Hawaii come in a variety of colors, from black lava sand, to green obsidian, to white. But the water is always clear and blue.

Hawaii's resorts have a history of shaping fantastic playgrounds out of the bizarre landscape. And at the new Hyatt Regency Waikoloa the fantasy has reached new heights. When author James Michener attended the opening in September 1988, he said, "It's the kind of place God would have built, if he had sufficient cash flow." Said to be the most expensive resort ever built, the Waikoloa cost $360 million.

The 62 acres encompass a mile-long waterway (with canal boats to transport guests) and a large protected saltwater lagoon for swimming and snorkeling among tropical fish. Parrots, swans, cranes, flamingos, ducks, and other birds are also permanent guests at the hotel. Two freeform swimming pools wend their way around the property, complete with waterfalls, slides, and grottoes.

Because the resort is located amid some of the United States' most unusual and breathtaking sights, the Waikoloa offers unusual tours from above and below. An astronomy guide gives stargazing lessons and will escort guests to the observatory located 9,000 feet up the inactive volcano Mauna Kea—one of the best places in the world to see stars. Local submarine rides take guests down to the depths of the Pacific, while sunset sails toast the spectacular Hawaiian sunsets with champagne.

By renting a car or jeep, one can explore Hawaii on one's own. Macadamia-nut, coffee, and sugarcane farms are scattered throughout the island. A 30-acre Japanese garden and a boisterous, multilingual, early-morning fish market are both near the capital city of Hilo. North of Hilo, in a forest fragrant with wild ginger, Akaka Falls plunges 420-feet into a mountain pool. Parker Ranch, the second-largest cattle ranch in the United States—complete with cowboys, and even rodeos—spreads over the valley just north of Mauna Kea Mountain.

A drive into Volcano National Park will take visitors to within viewing range of the bubbling fire of Mauna Loa. Said to be the home of Madame Pele, goddess of the earth's volcanic fires, this is one of the world's most active yet safest volcanoes. An eruption is expected this year.

At the northern tip of the island is Waipi'o Valley, or Valley of the Kings, which is six miles long and framed on each side by 2,000-foot-high cliffs, covered with lush vegetation. At the end of the valley is a mile-long black-sand beach.

The Waikoloa is probably the only hotel in the world with a full-time adventure guide and a special program for fantasy fulfillment. For example, the Lauhala Point helicopter fantasy picnic takes guests to a 300-foot cliff inaccessible by any other means. From this vantage point, one can see a series of cascading waterfalls and deep valleys. A gourmet picnic lunch is served, followed by a sightseeing tour of the island—by helicopter, of course—with a peek into the fiery mouth of Kilauea Crater. The cost of this three-hour fantasy is $2,085 for two people. A two-hour group helicopter tour is $295 per person.

For some people, a day (or week) of pampering at Waikoloa's spa, Anara, might be satisfaction enough. In addition to the Turkish steam bath, Finnish sauna, outdoor whirlpool, and other classic spa items, there are such delights as aromatherapy massage, Lomi-Lomi Hawaiian-style massage, Shiatsu Japanese massage, seaweed body pack, loofah body scrub, and herbal body wraps. The $245 Day at Anara package includes a fitness class, massage, facial, body masque, shampoo, make-up, manicure, and lunch.

Room rates at the Hyatt Regency Waikoloa start at $235 for a standard double, and range up to $3,000 for the two-bedroom Presidential Suite. ◉

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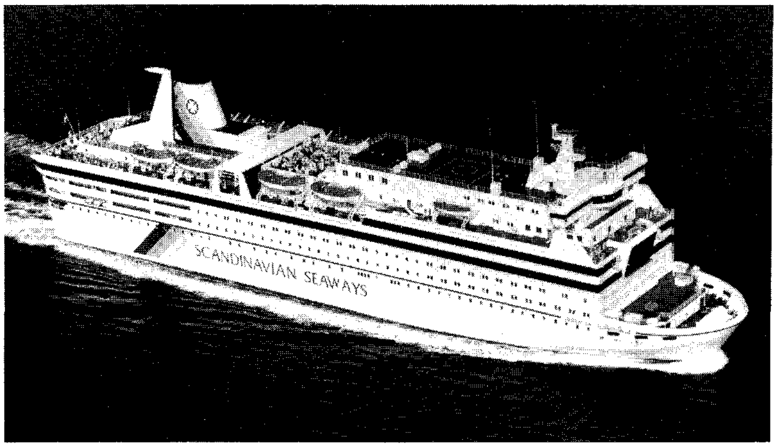

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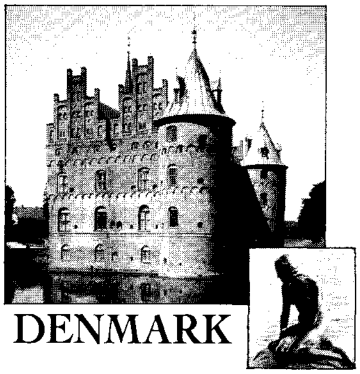
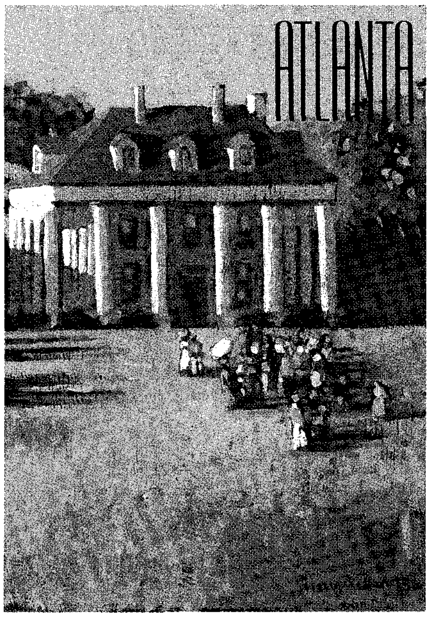




SOUTH OF THE FUTURE

These days, things seem to be going Atlanta's way—things like the 1994 Super Bowl and the 1996 Summer Olympics, the preparations for which are already speeding the tempo of the city. Yet urban, sophisticated Atlanta remains a place where every third street is named Peachtree and Southern hospitality has in no way gone with the wind.

Atlantans are proud of their heritage—cherishing both antebellum preservation and such symbols of the New South as the Martin Luther King Center for Nonviolent Social Change and the Carter Presidential Center.

More recently, Ted Turner has set up his satellite-dish field of dreams in town. This is CNN—and TBS, TNT, and the rest of the Turner multimedia empire. Even before the Gulf War, the CNN Center (404-827-2300) was one of the biggest attractions in town. Public tours of the facility (temporarily suspended for security reasons but scheduled to resume soon) take visitors right into the heart of the 24-hour-news machine. The 45-minute tours are given on the hour 10 A.M. to 5 P.M. weekdays, 10 to 4 weekends. Admission is $5.

Contemporary Atlanta is also synonymous with Coca-Cola, which was concocted here in 1886. Just last year, mankind's mightiest trademark was finally accorded the honor it deserved with the opening of the World of Coca-Cola (404-676-5151, admission $2.50). This three-story fun house is chock-full of exhibits, materials, and memorabilia—including an original prototype of the classic green Coke bottle and a re-creation of a '40s-era soda fountain complete with soda jerk.

There are interactive video screens, clips of Coke commercials throughout the decades, and even a display devoted to the controversy over the introduction of New Coke. The Coke store is a merchandiser's dream, but the main attraction is the "soda fountain of the future" exhibit. Here, visitors can sample eighteen soft-drink flavors available only abroad. Mezzo-Mix (a kind of orange-Coke) from Germany and Fanta Peach from Botswana are tasty; but quinine-bitter Beverly from Italy isn't likely to catch on here.

Across the street from the World of Coca-Cola is the new Underground Atlanta (404-523-2311), an indoor-outdoor complex of shops, vendors, restaurants, and nightclubs on the site of a historic district.

Lenox Square (404-233-6767), a 1.4-million-square-foot mall uptown in Buckhead, contains Macy's, Neiman Marcus, Polo by Ralph Lauren, Burberrys, Louis Vuitton, and 200 other fine-quality stores, restaurants, and specialty shops.

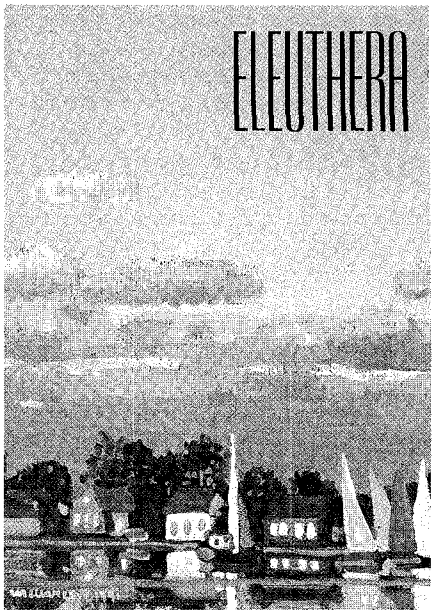
Buckhead, the emerging commercial and residential center just fifteen minutes from downtown, is the site of the Ritz-Carlton Buckhead (404-237-2700). Consistently rated one of the world's best hotels, the chain's eight-year-old, 553-room flagship is as grand as a Ritz can be: Antiques and works of art decorate the public spaces, and an award-winning chef presides in the Dining Room restaurant.

The hotel has a gorgeous lobby lounge (with an inviting fireplace), several areas for cocktails and dining, and a fitness center with an indoor swimming pool. There's even an in-house orchestra that plays Big Band music. Hotel packages range from $105 per night (weekend, two-night minimum) to $219 per night on the exclusive club level.

Several of the most highly regarded dining establishments in Atlanta right now are owned by the Peasant Group. Its first effort, the 18-year-old Pleasant Peasant (404-874-3223), remains so popular that a no-reservations policy seems the fairest way to accommodate the well-heeled crowd, according to Peasant president Steve Nygren.

For those who wouldn't think of leaving the South—new or old—without a taste of home cooking, there's Fat Matt's Rib Shack (404-607-1622), a funky truck-stop and blues bar. A heavenly chopped-barbecue sandwich served with rum-baked beans and free iced-tea refills sets you back $5—and keeps you satisfied until the next visit.

For more information on Atlanta, contact the Atlanta Convention and Visitors Bureau (404-521-6688). ***—Allan Horing***



ISLAND OF DISCOVERY

The 500th anniversary of Christopher Columbus's discovery of the Bahamas (and a certain large continent to the north) presents a historical backdrop to an island visit. Although the explorer himself never set foot on it, Eleuthera is one of the most attractive of the Bahama Family Islands.

Less than 200 miles from Florida, Eleuthera is about 100 miles long but barely two miles wide, with a number of smaller islets just offshore. Pink-sand beaches and quaint fishing villages line the shores. Inland, pineapple farms, small inns, and lush flowers dot the rolling green hills.

Adventure seekers can bicycle the length of the island and explore its nooks and crannies (rental cars are also available). On the northern end of the island is a popular fishing and yachting spot, a little village (actually a separate islet) called Spanish Wells, so named because it is where the Spanish galleons filled their water supplies.

Nearby, back on the mainland, is the Preacher's Cave, which the first freedom-seeking British settlers made into a place of worship in 1648. A large rock that may have served as their altar remains, and the descendants of these settlers still live on Spanish Wells.

Scuba divers will find plenty to explore at the northern end of the island. A steamship wreck sits below the surface off Harbour Island, as well as a train that was loaded on a barge bound for Cuba in the late 1800s; the

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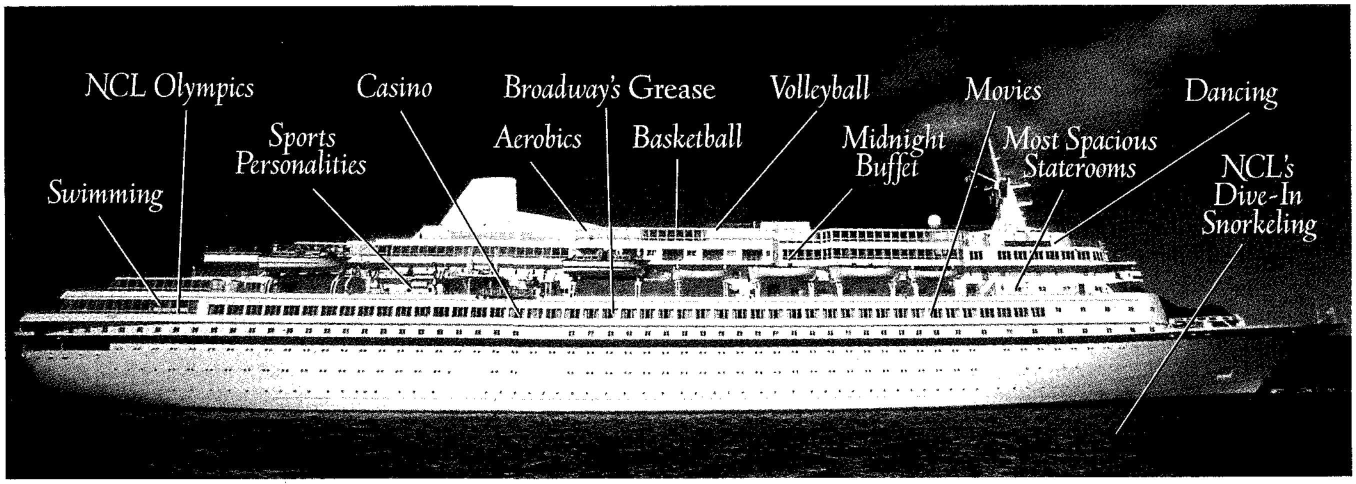

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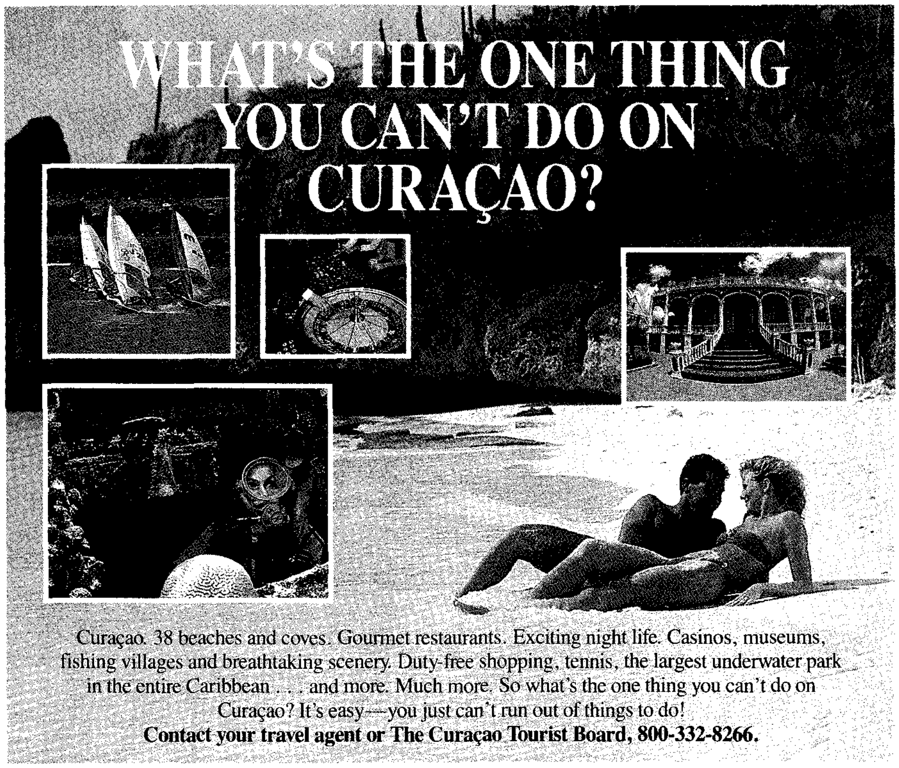

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train is under just 15 feet of water. And in the Devil's Backbone area off of North Eleuthera lie a large number of shipwrecks, along with coral reefs, marine gardens, and lots of colorful fish.

Halfway down the island sits Governor's Harbour, where the settlers landed. Nowadays the mailboat docks in this pretty colonial town, and unloads not just mail, but all the necessities of island life—from food to beds to building materials.

Toward the southern end of Eleuthera, in an area called Rock Sound, are two very exclusive club-resorts: The Cotton Bay Club (800-334-3523) and the Windermere Island Club (800-237-1236). Windermere sits on a five-mile-long private island connected by bridge to the mainland. Just 21 "club rooms" and 40 privately owned cottages and villas are for rent.

At Windermere's two beaches—one calm, the other with a bit of surf—the coral reefs are well out into the water, so when it's time for a swim, there's nothing but soft pink sand underfoot. Numerous coves nestle along the shore, and Savannah Sound is a good place to collect seashells. Daily rates at Windermere Island Club start at $170 for a club room and $250 for a private villa. Package rates are also available.

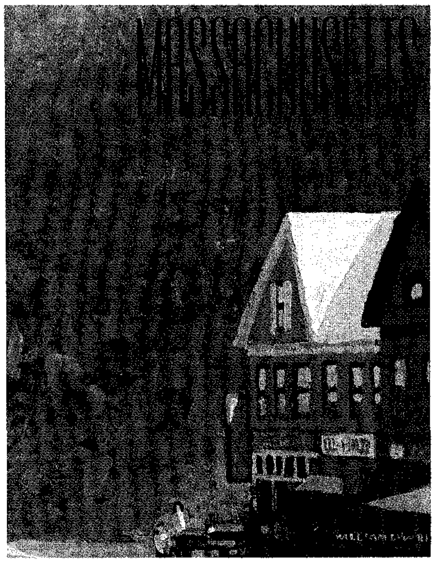
Nearby Cotton Bay Club—a beach and golf resort—has recently acquired the summer retreat of American industrialist Edgar Kaiser. This estate encompasses 50 acres overlooking the Cotton Bay Club and its spectacular golf course. The 12,000-square-foot house has six bedrooms and six baths, maid service, a pool, boat, and car for guests' use. The cost is $2,000 a day for up to ten people, breakfasts and dinners included.

Aside from the Kaiser mansion, 77 guest rooms and cottages are tucked into the 450-acre resort property, which includes a mile-long private beach and a freshwater swimming pool.

The Cotton Bay Club is known for its championship golf course. With 129 sand traps and thirteen ponds hidden among the undulating greens, this 18-hole, par 72, seaside course provides breathtaking views and unusual challenges—like the Atlantic Ocean as a water hazard, and the Caribbean trade winds that play tricks with the distances.

An eight-day, seven-night, Golfer's Holiday package begins at $1,155 per person, double occupancy. This includes room, greens fees, golf cart, free use of watersports equipment and bicycles, unlimited tennis, and a cocktail party. Daily rates start at $250 per night, through April 7.

For more information on travel in the Bahamas, call the Bahamas Tourist Office at 212-758-2777 or the Bahamas Reservation Service at 800-327-0787. ●



THE BERKSHIRES

Spend an afternoon reading a novel on a canopied bed, sit down to a New England dinner and fresh blueberry pie, then lie back on the grass and listen to the Boston Symphony Orchestra—this is summer in the Berkshires. Just a few hours away from New York, the Berkshires have that magical combination of nature, the arts, and grand living.

Lenox is a center of mansions, museums, and music—where artists and wealthy patrons retreated to a natural setting during the area's "gilded age" of the 19th century. Author Edith Wharton's home, known as The Mount (413-637-1899), is open for house and garden tours. The house was built for her in 1901–02, and the formal gardens were designed by the author herself. The Mount is also the base of Shakespeare & Company (413-637-1197), which presents the Bard's plays as well as dramas based on Wharton's works (many of which were set in the Berkshires).

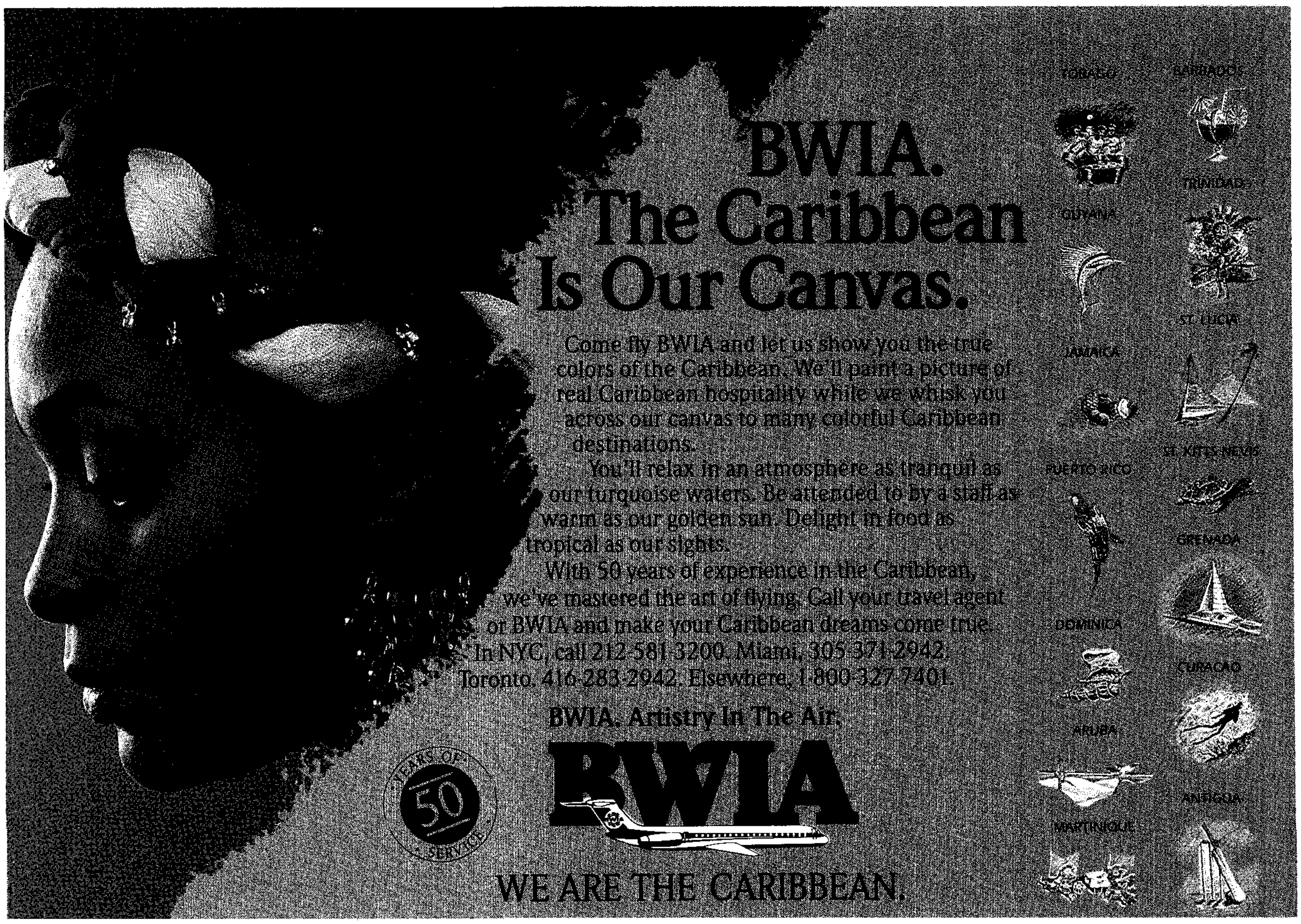
Also in Lenox is Tanglewood, the outdoor concert hall and summer home of the Boston Symphony Orchestra for more than 50 years. Author Nathaniel Hawthorne lived in a small red cottage on this property, writing part of *The House of Seven Gables* and a children's book called *Tanglewood Tales* there. The area later adopted the name in his honor.

Today at Tanglewood, Seiji Ozawa presides over the BSO, and special concerts are often conducted by guests such as Zubin Mehta and André Previn. Last year's invited performers included Yo-Yo Ma, Itzhak Perlman, and the Tokyo String Quartet.

The Boston Pops Orchestra also performs here, and the Tanglewood Jazz Festival and Popular Artist Series attract the likes of Miles Davis, Charles Mingus, Anita Baker, and James Taylor. There are seats up close, but there is also an expansive lawn, where picnickers enjoy the late summer sunshine. Ticket prices range from $7 lawn seats (children free) to $61 for box seats.

Perhaps the area's grandest lodging is at Blantyre (413-298-3806), which includes 83 acres of land but just 23 rooms divided between the main house, carriage house, and cottages. The mansion was built in 1902 and is part of the Relais & Chateaux hotel group. Croquet lawns, hunting trophies, enormous bedrooms with antique furniture, crackling fireplaces, and a warm and attentive staff evoke the feeling of a British country home.

The food here is exceptional—with $65 prix-fixe menus including dishes such as cream of mussel and saffron soup, grilled tenderloin of beef with a shallot fondue and wild-mushroom tartlet, and salad of grilled rabbit loin, fresh figs, and arugula. Blantyre is open from May to November. Double-room



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rates range from $150 to $500 per night.

For a smaller, more colonial atmosphere, try the Village Inn (800-253-0917), built in 1771. It has four-poster beds, Oriental rugs, and early-American décor. A proper afternoon tea—complete with clotted cream, finger sandwiches, and scones with jam—is served from 2:30 to 4:30 each day in the dining room. A late-night supper is offered Fridays and Saturdays during the summer from 10:30 to midnight for hungry guests returning from Tanglewood concerts. Rates range from $70 to $150 per night.

The Berkshires have long been a haven for alternative health seekers and practitioners. The latest entry in this field is the $40-million Canyon Ranch in the Berkshires spa in Lenox (800-326-7100), sister to its namesake in Tucson. The old Bellefontaine mansion serves as the main building, in which a dining room, a library, and medical facilities are now located.

Two new buildings were constructed for the bedrooms and spa facilities. Indoor and outdoor pools, an indoor jogging track, indoor and outdoor tennis, racquetball, and squash courts provide many alternatives to the traditional Berkshire sports: hiking in the summer and cross-country skiing in the winter.

No matter what the choice of sport, guests will want to follow with a visit to the spa's treatment center, where massages, facials, herbal wraps, and other personal services are performed. A three-night weekend package costs $650 per person, including meals, use of facilities, and two personal services. Spring rates are $850 per person.

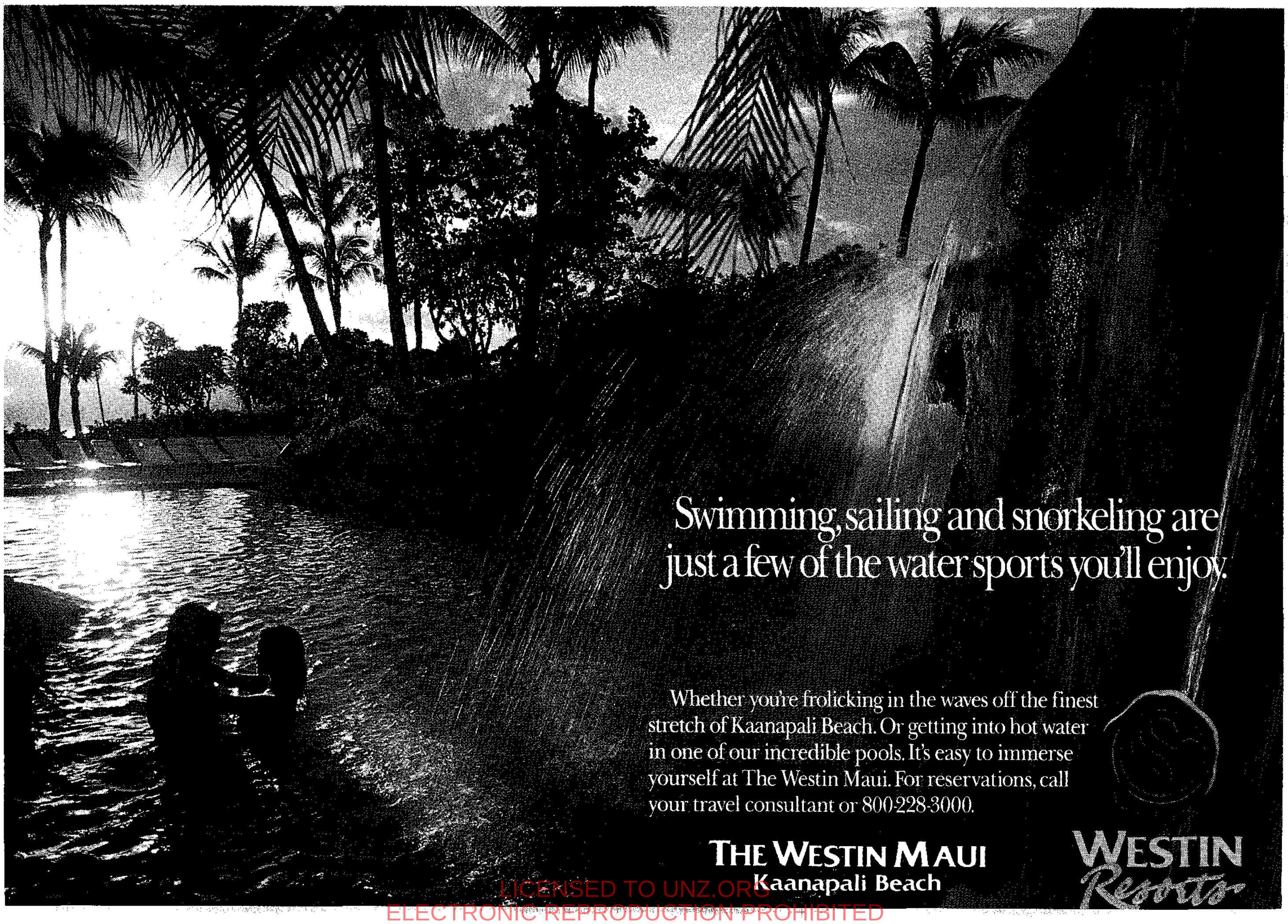
ARTS festivals and restored mansions evoke the glory of the 'gilded age.'

East of Lenox is Becket, where the Jacob's Pillow Dance Festival (413-637-1322) takes place each summer. Rather than crowding all of the heavily attended performances into one week, the schedule stretches out over the entire summer, giving a week to each company. Performers appearing last year ranged from the Ballet Chicago to the Urban Bush Women to Ka Pa Hula Hawai'i Hula.

The Berkshire Theatre Festival (413-298-5536) takes place each summer in Stockbridge. On center stage are four plays and musicals. But equally inviting are the children's theater programs—written by local elementary-school children and acted by summer interns—and the irreverent Unicorn Theatre, which presents offbeat works like Chris Durang's *Baby With the Bathwater*.

A number of historic homes in Stockbridge are open to visitors (for information, call 413-298-3239). Naumkeag was built in 1885 by Stanford White for lawyer and ambassador Joseph Choate (brother of the private-school founder). Inside is the Choate family's collection of Chinese porcelain, tapestries, and antique furniture. The opulent 26-room house, surrounded by landscaped formal gardens, is a classic example of what was referred to as a "cottage" during the Berkshires' gilded age.

For more information on travel to and lodging in the Berkshires (including details on bed-and-breakfasts), call the Berkshires Visitors' Bureau at 800-237-5747. ●



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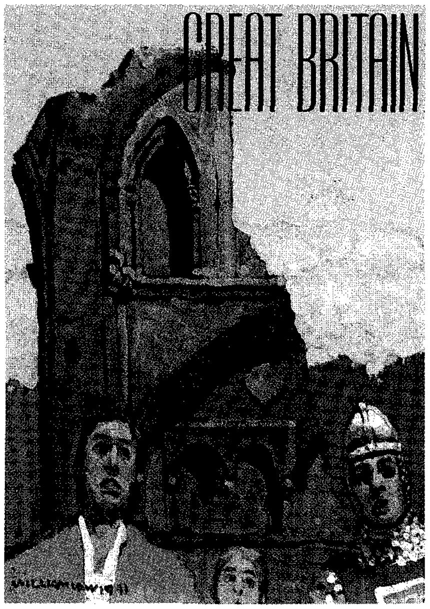


KING ARTHUR'S REALM

Archaeologists have uncovered very little evidence of a historical King Arthur, who may have been merely the leader of a cavalry troop that kept the peace after the Roman legions departed in the 5th century. Literature and legend, however, paint a vivid picture of "the Once and Future King" who sleeps on the Isle of Avalon until the time for his triumphant return.

On an eleven-day tour through Somerset, Cornwall, and Wales, Storyfest Journeys (202-364-6143) gently eases a small group of travelers back in time to the days of King Arthur's Britain. Guided walks by day and storytelling around the fireplace at night stimulate body and mind.

The southwestern corner of Britain, an area of great natural beauty, is the setting for what may be the kingdom's most valuable cultural treasure: the body of stories about Arthur and his court that is known as the Matter of Britain. The weather in this West Country is often milder than that in the rest of Britain, producing atmospheric mists.

As the group of 15 to 25 travelers visits each site, tour leader and master storyteller Bob Wilhelm introduces the personalities and adventures of such characters as Lancelot, Gawain, Merlin, Morgan le Fay, Guinevere, and King Arthur. The George, a former coaching inn that is now a small hotel, is home base for the England part of the tour. Its thatched roof and half-timbered walls date from the 14th century.

Day trips by luxury motorcoach take travelers to important Arthurian sights across the peninsula, and on walks to isolated spots: in Wistman Wood in Dartmoor, visiting an ancient oak grove sacred to the Druids; on the South Coast of Cornwall for the legends of Tristan and Iseult; at the ruins of the castle Tintagel, on the North Coast, where Arthur purportedly was born; and at Dozmary Pool, where (legend has it) after the last battle the great sword Excalibur was claimed by a hand rising out of the water.

For many, the highlight of the trip is the day spent in Glastonbury, the oldest site of Christianity in England. Legends vary, but it is said that Joseph of Arimathea may have brought the Grail (a chalice from the Last Supper)—or even the young Jesus—to this holy site.

After the original cathedral was destroyed by fire late in the 12th century, excavations directed by priestly visions uncovered what was said to be the bodies of Arthur and Guinevere buried in a hollow oak. Rebuilt, the Cathedral's influence grew so powerful that during the Reformation King Henry VIII ordered it torn down stone by stone. Today *only traces of its former majesty remain.*

The second half of the trip takes travelers to Brecon Beacons National Park and the Black Mountains in southeastern Wales. Here tales from the Mabinogion, and of Gawain and the Green Knight, come to life.

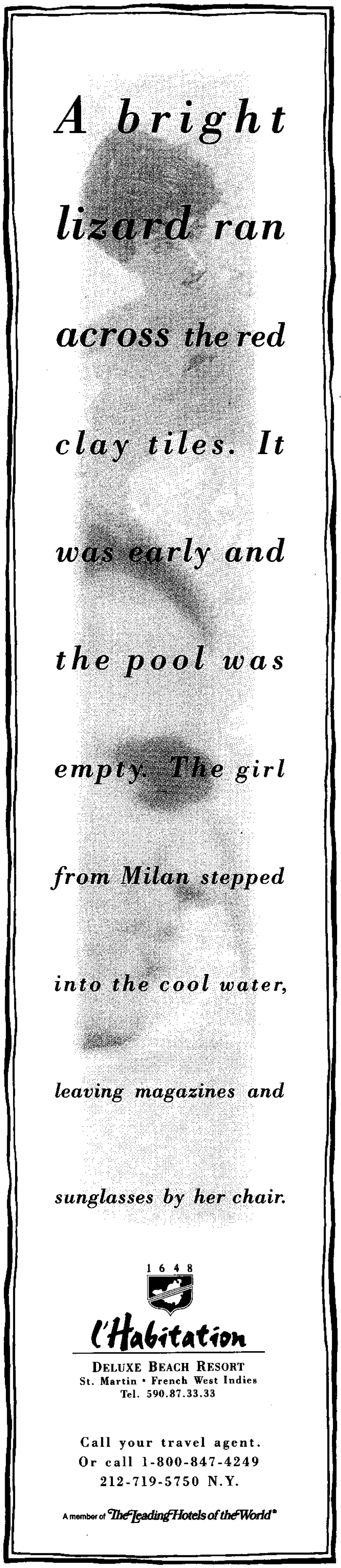
Home base for this leg of the journey is Old Gwernyfed Manor, whose E-shaped design honored the reigning queen. The Great Hall (dating from about 1600) features a minstrels' gallery as well as a giant fireplace. Another fireplace once served as the kitchen. Other highlights include a priests' hideaway, a spiral staircase built around a spar from an Armada shipwreck, and the recently discovered remains of an elaborate Tudor garden.

As the group stays several nights in each hotel, the hosts extend their hospitality to the fullest. The specialties of the Spanish chef at The George are seafood and game. At Old Gwernyfed, guests are introduced to such regional fare as local cider and Welsh lamb, with roast pork and apricots a perennial favorite.

The tour members are the hotels' only guests during their stay, and the resident-owners often join the group to relate the local legends. Travelers soon find themselves comparing favorite authors and adding to their lists of books to read when they get home.

The Storytelling Journey to King Arthur's Britain departs from New York on September 17 and returns September 27. The cost of the land package is $2,270 per person. For more information, call Storyfest Journeys in Washington, D.C. (202-364-6143).

—Amy Asch


A bright lizard ran across the red clay tiles. It was early and the pool was empty. The girl from Milan stepped into the cool water, leaving magazines and sunglasses by her chair.

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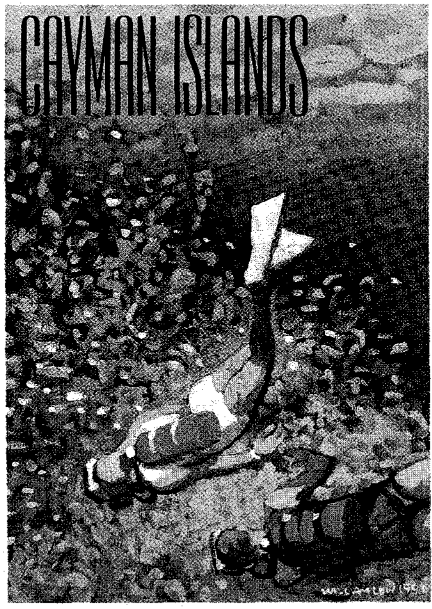

PLEASURES OF THE DEEP

In recent years, the Cayman Islands—a British Crown Colony that lies below Cuba and northwest of Jamaica—has become a popular place for scuba divers and others who appreciate marine life. New laws and the formation (five years ago) of the Cayman Islands Underwater Park have helped to protect the delicate coral, and by doing so, attract fish and other aquatic creatures.

Because the Caymans are so far from any other land mass, the water here is exceptionally clear. And because the coral gardens are so close to shore, it's easy for snorkelers and scuba divers to walk into the water, swim out a short distance, and be in the middle of a dazzling underwater landscape. There is no need to hire a boat in order to get to many of the best underwater sites.

For those who want to get in deeper, two different submarines offer spectacular underwater tours. The first is a small craft designed for underwater research, which carries a pilot and two passengers with plenty of room. This can scoot through narrow crevices and along the floor of underwater canyons, moving in for up-close views of purple sea biscuits, porcelain coral, sea turtles, and the occasional shark.

The Research Submersibles Ltd. sub dives down 800–1,000 feet to see sights such as the *Kirk Pride,* a sunken freighter that was discovered by a passenger on this little craft. RSL (809-949-8296) charges $265 per person for the 70-minute trip.

Fisheye of Cayman (809-947-4209), an underwater-photography college, rents underwater camera and video equipment and offers special film and developing. Fisheye also offers courses in underwater photography that include equipment, film, developing, and the dive. A half-day course costs $89; the three-day course costs $399; and the five-day video course costs $750.

In the duty-free shops of George Town (Grand Cayman's main business district and a tax haven for hundreds of international banks), one can find antiques, clothing, cameras, sporting goods, and jewelry—some crafted out of the rare coins and black coral from the deep.

Grand Cayman may be the only place on earth where you can tell someone to go to Hell without making them mad. On the West End of the island is a weird little town called Hell. Eroded coral and ironstone formations —said to be over a million years old—that stick up in spooky spindles from the earth here gave the place its name. A gift shop sells postcards from Hell, and the postmistress will stamp them with Hell's postmark. Cold beers are served at the Club Inferno, owned by (no joke) the McDoom family.

There are a number of fine hotels on Grand Cayman, including the newly opened Radisson Resort Grand Cayman (800-333-3333) right on Seven Mile Beach, the Hyatt Regency Grand Cayman (800-233-1234), the Grand Pavilion (809-947-4666), and the Holiday Inn Grand Cayman (800-421-9999).

Villas are another option, with weekly and monthly rates available. Three-bedroom villas on Seven Mile Beach range from $1,050 to $3,108 per week from April through December, while one-bedroom villas on Little Cayman rent for as little as $585 per week. For information, call Cayman Villas at 800-235-5888.

Although the main hotels and activities are on Grand Cayman, those seeking quieter times and secluded spots for sunning and snorkeling will want to visit the two sister islands. A short flight on Cayman Airways takes visitors to Cayman Brac and Little Cayman. Two small, relaxed resort-hotels on Cayman Brac are the Brac Reef Beach Resort (800-327-3835) and the Divi Tiara Beach Resort (800-367-3484).

Little Cayman remains the least developed of the three islands, making it a spot of pristine beauty. Just 32 people live on the island, and there are only four telephones. Parrots and white herons are often seen here, and just offshore, multicolored fish swim among the coral reefs.

For more information about the Cayman Islands, contact the Cayman Islands Department of Tourism (212-682-5582) or Cayman Airways (800-422-9626). ●

TRADITION AND CHANGE

Images of high-tech industry and overpopulated cities have led many Americans to view Japan primarily as an economic machine. But the Western world's view of Japan has become so advanced that, like speeding from Tokyo to Osaka on the Shinkansen "bullet train," it's easy to miss its traditional side of country inns, temple gardens, and cultural arts.

Journeys East (415-601-1677), a small tour company based in San Francisco, leads groups of no more than 16 people at a time on a 16-day tour of Japan called Brushes With the Past and Present.

In Tokyo, guests on this tour stay at the Asakusa View Hotel—a lush and comfortable hybrid of a Western and Japanese style hotel, which also happens to be a "wedding hotel" where Japanese come to be married in elaborate Shinto ceremonies. Shinto, the earliest and most widespread religion of Japan, reveres nature as divine and pays homage to a pantheon of gods, seen as protectors of Japan.

One morning in Tokyo is spent at a sumo wrestling stable. Sumo wrestling is actually a Shinto ritual that is still performed as entertainment for the gods. In fact, the referees themselves are Shinto priests and the ring must be purified with sake and salt.

Another tradition guests can explore on this trip is the art of flower arranging—with a private class at the Sogetsu Ikebana School. The classrooms are filled with every imaginable—and some totally unimaginable—

flower, from lotus and bamboo to mimosa, acacia, and tamarix.

Dinner that evening is at a high-tech sushi bar with neon-covered ceilings and a *karaoke* (sing-along) sound system. This is a popular entertainment among Japanese businessmen—to drink more than enough sake to lose their inhibitions, and then get up and wail out anything from old folk songs to Sinatra standards.

After a night at a 300-year-old samurai family manor on the Izu Peninsula, the group journeys by the Shinkansen bullet train to Tsubaki—a Shinto shrine set in a forest of flowering camelia trees south of Nagoya. Following dinner, the priests lead guests out into the candle-lit forest. After a series of ritual prayers, those who want to participate don the appropriate garb (loincloths for men; white robes for women), then stand under a waterfall to experience a literal and exhilarating purification. Then the group returns for an evening of sake sipping.

Many rituals are performed at Tsubaki Shrine—from the blessing of new automobiles to the ritual burning of last year's fans. The shrine is known to be particularly auspicious for entertainers, and is generously supported by a group of geishas—women skilled in the "female arts" of dancing, tea ceremonies, and entertaining men.

SAKE made from brewed irises is served with *kaiseki* cuisine.

The trip continues on to Kyoto, where tours of the most spectacular and subtle gardens have been arranged. A favorite is the Moss Garden at Saihoji Zen Temple, in which hundreds of varieties of moss grow in patterns around a small pond. Another is Shugakuin, the Emperor's Summer Palace, built in the 17th century.

Kyoto, the cultural heart of Japan, is the place to shop for handmade lacquerware, pottery, silk fans, or antique kimonos. In Kyoto guests stay at a tiny inn with two inner gardens and only nine rooms, all filled with antiques. The inn has been run by the same family for seven generations.

From Kyoto it's on to the Nissan auto factory, north of Beppu. The factory tour offers an inkling of the fascinating corporate culture of Japan—that subtle balance of cooperation and competition that seems to keep employees on their toes.

The trip ends in the lovely town of Yufuin, where dozens of hot springs of varying temperatures bubble up into private tubs, forest groves, or rocky baths.

The last night's meal is *kaiseki* cuisine—the gourmet cooking for which Kyoto is famous. *Kaiseki* reflects the season, the weather, and even the day that it is served. Each dish arrives separately, so that the artistry can be fully appreciated. On a day when the irises have just come into bloom, one might find sake brewed of irises.

The Brushes with the Past and Present tour costs $3,350 per person, and includes lodging, most meals, and land travel. Round-trip airfare from New York is about $1,400. The next tour departs October 18 and returns on November 2. For more information about travel within Japan, call the Japan National Tourist Organization at 212-757-5640. ●

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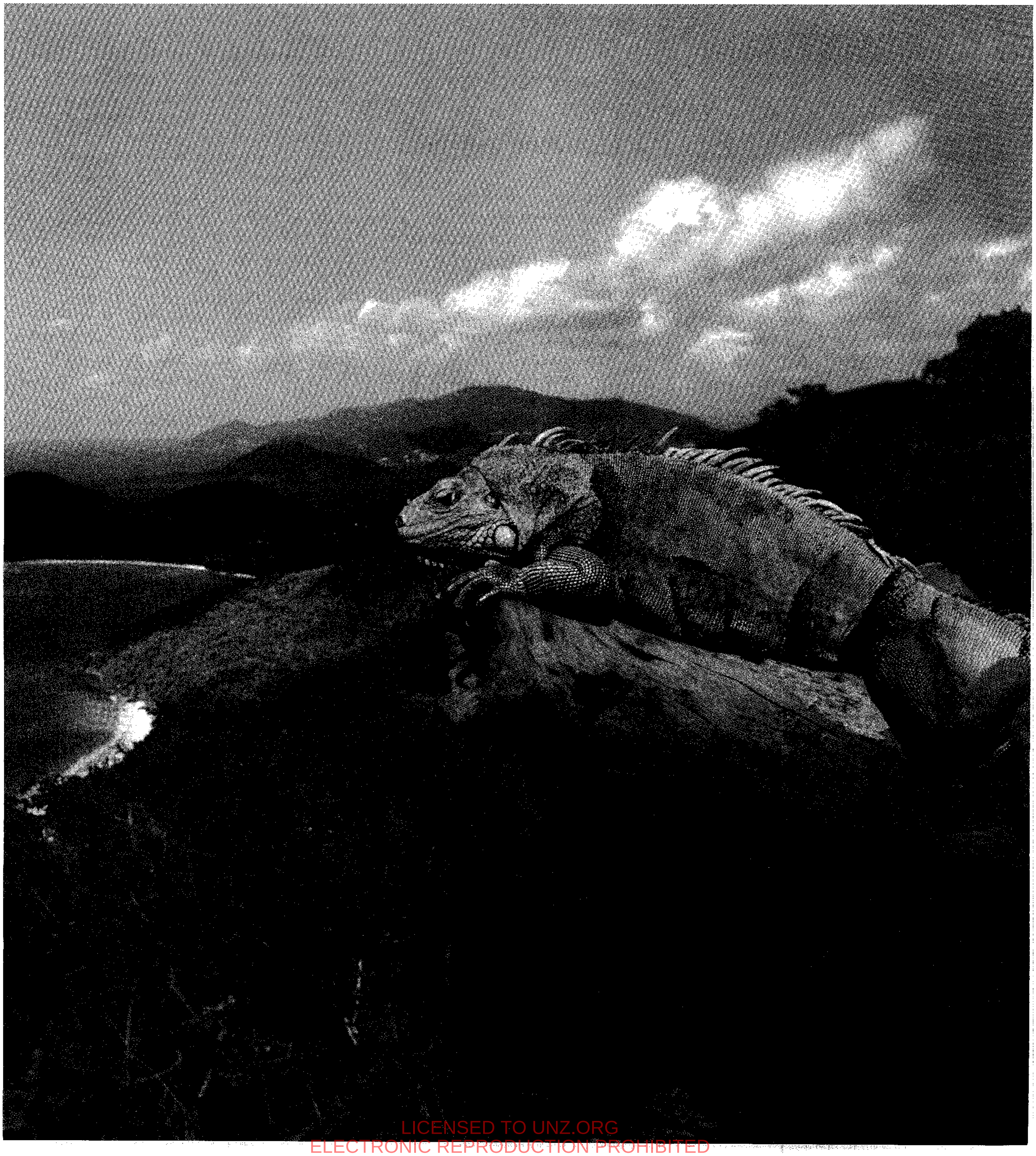


(Continued from page 68)

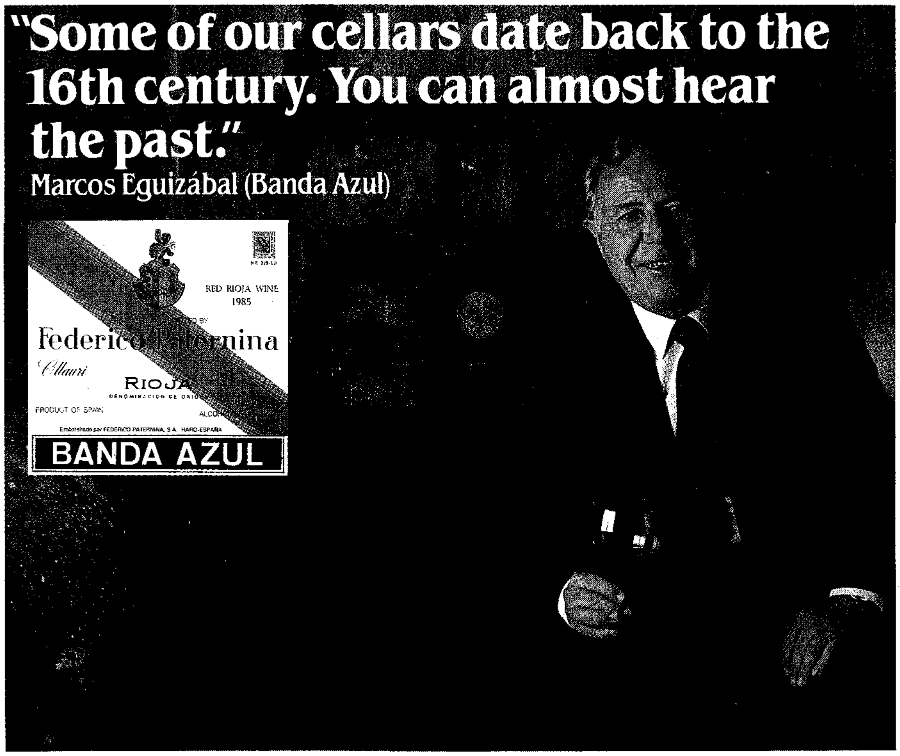
Other requirements—which apply to the entire flock of new buildings in the Times Square area created by the zoning incentives of 1982—mandated advertising "supersigns" and other exterior lighting in hopes of perpetuating the rapidly vanishing theatrical character of the neighborhood. Among Roche's responses was a spiky protrusion on the roof, an ornament that is likely to make something of a hit when it is lit up. Even during the day, the shiny mass of the tower constitutes a powerful presence when seen from Times Square to the south.

But the irregularities imposed on Roche's design do not come naturally to this architect; he is better at dignity. Consider only his elegantly humane headquarters for the Ford Foundation (1967), the icily precise glass towers of his U.N. Plaza complex (1979–1983), or the delightfully detailed Central Park Zoo, finished a little more than two years ago. His high-rise attempt at Seventh Avenue funk is off-key (as were his sorties into overscaled postmodernism, the E. F. Hutton building, on West 53rd Street, and the J. P. Morgan tower, at 60 Wall Street). Because the rooftop protrusion at 750 can, from certain angles, suggest a rude hand gesture, the building might even strike some as off-color.

At the heart of Roche's problem is that set of regulations the city established to retain a razzle-dazzle Times Square "ambience" that would mitigate its own earlier zoning incentives, which were intended to lure office-building development from the overbuilt East Side. Apologists for the Roche—and, indeed, the Pelli—building will argue that architects should not be held accountable for the restrictions under which they must work. But that is rather like saying that chefs should not be liable for soufflés that flop. Soufflés may be hard to make, but the people who attempt them for public consumption shouldn't expect praise for a failure.

Ironically, lesser—or more cynical—architects (a number of whom have put up buildings nearby) actually succeed better at this legislated costumery because their lack of design "class" seems more appropriate when one is trying to combine corporate clout with some nostalgic honky-tonk. What most compromises 750 Seventh is Roche's awkward accession to these largely incompatible demands; his grudging attempt to play against type makes his design look gratuitous rather than premeditated.

Certainly this is no time for any architect to be turning away business in New York City, but the Pelli and Roche towers were both set in motion during better financial days. If there is a moral to this tale, perhaps it is that good architects, when they have the choice, just ought to let some commissions go. ■



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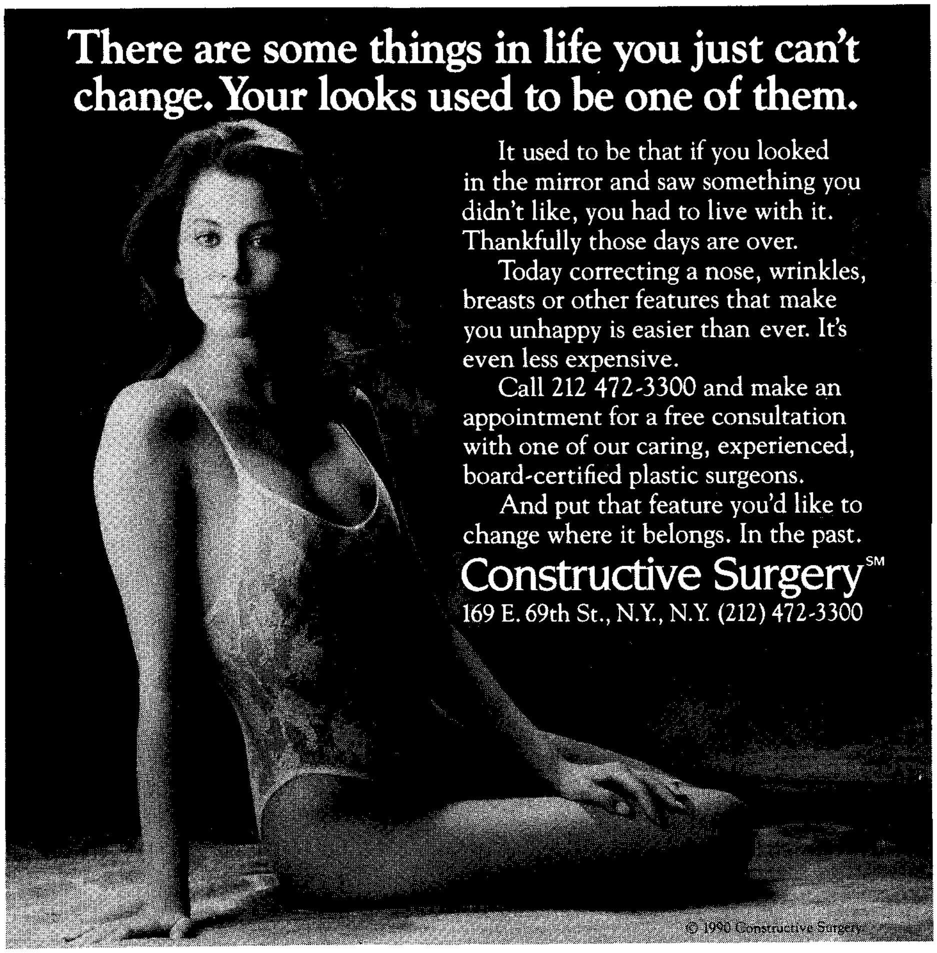

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Books/Rhoda Koenig

SINS OF THE FATHERS

"... *Damage* is that tricky thing, a novel of obsession. Its intensity and observations sustain Josephine Hart's nervy performance..."

Damage, *by Josephine Hart. Alfred A. Knopf; 208 pages; $18.*

"MIGHT NOT A HAPPY CHILDHOOD BE THE worst possible preparation for life?" asks the nameless narrator of *Damage.* "Like leading a lamb to the slaughter." But the woman he falls in love with, too late, has had a disturbed childhood and a girlhood that ended in violent tragedy. The events she has passed through have made Anna Barton properly wary of life but a menace to others. "All damaged people are dangerous," she explains to her besotted lover, in the sort of warning that entices, "... because they have no pity. They know that others can survive, as they did."

DEBUTANTE: *First novelist Hart.*

A short, crisp, crystalline first novel, *Damage* itself is rather pitiless in its depiction of modern marriage and mid-life lust. Josephine Hart's doctor turned member of Parliament (let's call him X) is 50, with a successful son, an agreeable daughter, and a life "like a pleasant landscape. The trees were green, the lawns rich, the lake calm." But this soothing Gainsborough scene has little shrieking figures in the background, almost out of sight. Coming back from a family dinner with her children's sweethearts, the elegant blonde Ingrid tells her husband, "I felt proud this evening. Content. I felt the power of being a mother. 'Look on my works, oh ye mighty.' " The slight misquotation points up Ingrid's complacent lack of irony in not considering the source of the line. For at the dinner, X has been grimly repressing his feelings about Anna, his son's girlfriend and, later, fiancée.

And these are not idle fancies. On first seeing Anna, X says, he "had recognized her. And in her, had recognized myself." Soon after, he goes to her house and makes love to her, an act that makes him feel he has always been dead and is now alive, though it also fills him with intimations of mortality: "Even if we had never come together again, my life would have been lost in contemplation of the emerging skeleton beneath my skin."

Damage is that tricky thing, a novel of obsession. Hart avoids the obvious pitfalls by not writing in the usual sort of overstuffed prose in which forlorn females moan about how badly they're being treated while wearing a lot of big-name clothes to well-known restaurants. (She should have been ruthless and resisted the plug for L'Hôtel.)

The other trap is the sex scenes, which, on the whole, she handles well—again, the male voice helps, with its stern description of hasty, frantic coupling. The sex is best written about in proportion to its frustration or urgency: There is real erotic force in the episode of X pushing Anna against an alley wall for the few minutes she has slipped away from her boyfriend, then going to her empty room to masturbate. When Anna buys a flat, however, where he can tie her up with hand-embroidered ribbon, we leave the greater world of passion and despair for the much smaller one of designer masochism.

It's a shame that Hart occasionally writes with the blasé tone of those who find pain an amusing novelty, for most of the time she shows a good deal of psychological cunning about the disruptions that denial of pain can cause in men (an English legislator is the perfect choice for this sort of study). Anna says that she submits to X, even calls herself his slave, but we notice that she decides when and where they meet. When X tries to recall his early years, he comes up against a blur, presided over by his intimidating father. In Anna, he has once again met a formidably willful person who can conjure up the terror he felt then and has buried, along with the rest of his feelings.

"You needed pain," Anna writes to him at the end of their affair. "It was mine you hungered for. But though you do not believe it, your hunger is fully satisfied. Remember you have your own pain now." Indeed, X's pain is greater than it was—unknown to him, and perhaps to herself, Anna has been using him to exorcise her own grief. The result is a climax that is somewhat operatic (Hart is a theatrical producer), but its heartbreaking, confused consequences are realistic enough.

Hart never scrutinizes Anna's personality as closely as that of X. This may be a clever calculation—give these femmes fatales enough hand-embroidered ribbon and they hang themselves (or at least make you giggle). But a bit more detail wouldn't have hurt. Anna is a journalist, but what kind? Is she always so glumly cryptic, or does she ever tell a joke? Hart walks a wobbly line at times, but the intensity and observations of *Damage* sustain this nervy performance.

Father Melancholy's Daughter, *by Gail Godwin. Morrow; 404 pages; $21.95.*

AN UPBEAT NOVEL ABOUT DEPRESSION, AN inquiry into the meaning of the Passion and the Resurrection—*Father Melancholy's Daughter* goes into some strange territory for mainstream fiction. The trouble is, it goes in there with all the old paraphernalia of not only mainstream but women's fiction, all those cleft sticks and hip boots of romantic yearnings, endear-

Photograph by Johnny Boylan.

ing twinkliness, and recipes to try in your own home.

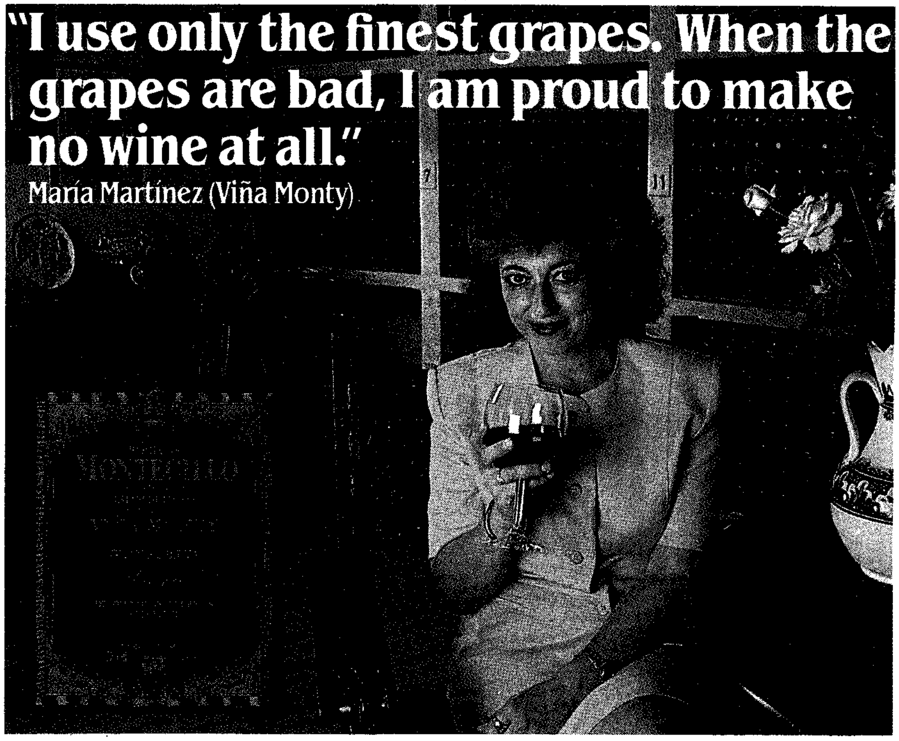
The daughter of an Episcopal rector, Margaret Gower has devoted most of her twenty-year-old life to looking after him. When Margaret was six, her mother left their insistently nice Virginia town one day with an old schoolmate (female) to Find Herself in the art world of New York. Some months later, Mrs. Gower died in an accident, her legacy a husband who is continually drawn behind the "black curtain" of depression and whose religious beliefs prevent him from relying on drugs.

As well as tending to a gloomy man who is useless around the house, Margaret tries to make sense of her mother's departure, to imagine why a woman would desert the husband and daughter she always said she loved. She protests to a friend that her parents never fought; the girl suggests,"It could have been a more subtle thing, like walking pneumonia."

When Gail Godwin shows the abandoned father and daughter being aware of the presence of God in their lives and trying to understand how His suffering can help them, *Father Melancholy's Daughter* can be insightful and moving. Struck by his daughter's resemblance to his dead wife, and her greater maturity, Walter Gower says, "Margaret, I think you're your mother *redeemed* somehow." If her father feels exalted by this, Margaret feels angry: "If my personality had been built upon her leavings, who might I have been if she hadn't left?" Original sin, the rector later concludes, may be repeating your parents' mistakes.

Much of the book, however, suffers from its own case of walking pneumonia. Coming to Terms With Life isn't much of a plot—an awful lot of cocoa-making and hand-holding goes on in this novel, which, though set in the seventies and eighties, sounds too often as if we're back in the gingham-covered fifties. There is a cloying would-be romance with a young clergyman ("Adrian said he had never known chicken could taste like this; and the broccoli!") and a general attitude of niceness-is-all.

Margaret's father praises her lack of malice, but a bit of that, or wildness or neurosis, wouldn't be amiss in a girl so prim ("Oh, bother" is how she curses). There is also a great deal of sloppy writing ("womanish" for "womanly"; "the reason . . . was because"; "disinterest" for "indifference") that seems to be part of the character at first, but is so pervasive and uninflected it must be the carelessness of the author. I realize that Godwin may be trying to show us the grace of the ordinary, but she has, for me, only confirmed its ordinariness and made me wish this novel had been written by John Updike. ▬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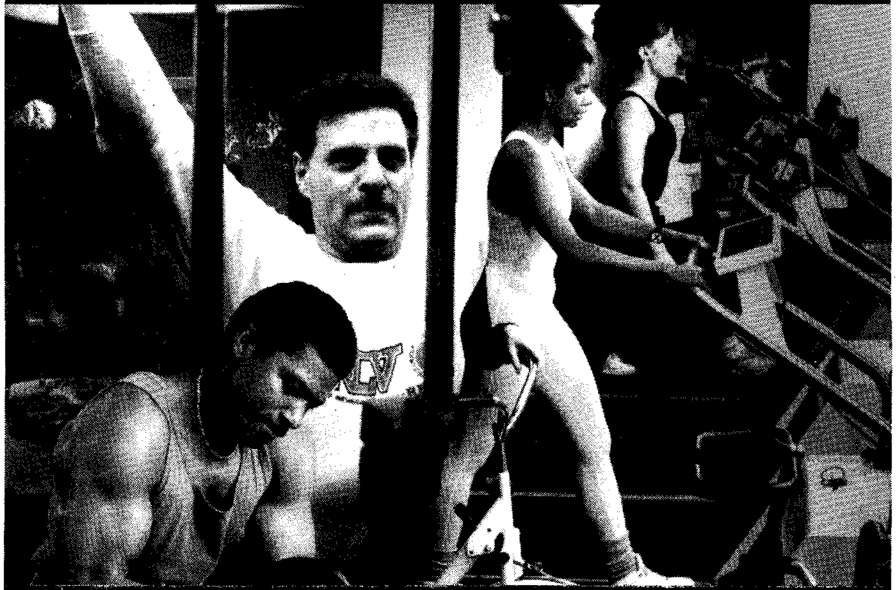
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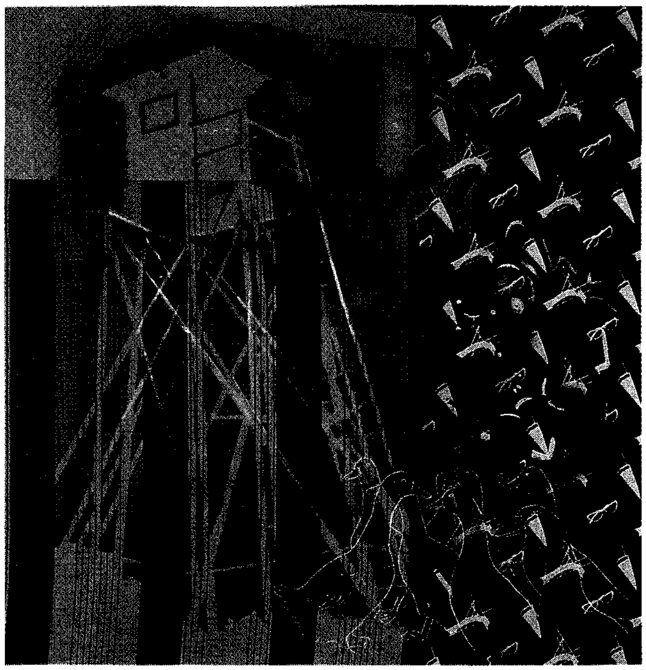
STAR'S TURN

"...Americans have not had a chance to see Sigmar Polke's work in the depth or intensity it deserves. He is a major artist..."



WAR IS HELL: *Polke's* Watchtower With Geese.

WASHINGTON

THE **Sigmar Polke** SHOW AT THE HIRSHHORN Museum and Sculpture Garden makes you grateful to be in the presence of imagination, complex and difficult though it may be. Polke's art is a bridge between American Pop Art of 1961 or 1962 and the no-man's-land of the moment. It's about freedom—spiritual, existential, and perverse. This huge retrospective (organized by the San Francisco Museum of Modern Art) will secure Polke's place at the center of the nineties as the artist who saw this decade coming from a long way off.

But first you have to separate him from his own mystery, if that's possible. As Peter Schjeldahl observes in the catalogue, Polke does a disappearing act at close range, like the hookah-smoking caterpillar that confronts Alice in one of these pictures. You can't pin him down, and you can't exactly understand him. It's in *not* understanding him that you grasp the force of his presence. The path he leads you down tends to dissolve underneath your feet. If you relax and accept emptiness, another path materializes, and another after that. At the axis of this turning world is beauty, nothingness, and change.

Take the huge (roughly thirteen-by-ten-foot) picture called *The Spirits That Lend Strength Are Invisible II (Meteor Extraterrestrial Material)*. As the title implies, the "pigment" consists of a kilogram of granulated dust from a meteor found in 1927. It has been scattered over a resin-soaked canvas in powdery veils and drifts of "extraterrestrial material," the sandy grit glittering like tiny diamond stars in a firmament of galaxies. What are we to make of this curious object: a new take on heroic expressionism? An ironic Pop commentary on the same? A glimpse of the universe, distilled by the artist-alchemist? An homage to a miraculous, meteoric visitor from outer space? All that and more—but it doesn't matter what you call it. Polke's greatest gift is his dazzling command of serendipity. Each painting is a new event, with new materials and new purpose. Each has that vague something—an "aura"—that defines it, striking off potential meanings like sparks from flint. And each is a beautiful object, astonishingly rich for itself alone.

Polke was born in eastern Germany in 1941 and made his escape to West Berlin in 1953 by pretending to sleep on the subway—already, as a boy, alert to the power of the feint. He has worked in West Germany for nearly 30 years. Aside from an occasional fragmentary show, Americans have not had a chance to see his work in the depth or intensity it deserves. They haven't been able to watch him careening through the eighties at full power, trying various impressive sleights of hand, bringing forth major paintings, levitating to the top of the heap. Now the decade is behind him, and it deserves this retrospective look, brilliantly timed. Justice is well served, too: Polke's imitators, who depended on his absence, must finally ante up. They owe him.

But he owes us. Polke discovered American Pop almost as soon as it appeared. Like other artists before and after, he made his best advances by being a little sloppy about what he borrowed. Andy Warhol showed the way to deadpan irony and humor, to consumer culture and its bizarre parade of fetishisms, and to the extraordinariness of ordinary objects. Roy Lichtenstein offered a means of conveyance—those Benday dots—that erased hundreds of years of laborious oil painting. Polke learned very fast. His screen-printed, halftone-dot works of the early to mid-sixties must have looked, at the time, like minor reprises of Pop, but it's clearer now that they are the products of a consistent (if not fully developed) temperament. This show begins with a set of canvases grouped under the title *The Fifties*, though they were done between 1963 and 1969: snippets of low-taste advertising design, hints of wallpaper, cultural flotsam.

From then on, Polke realized that images are seductive; they seem to contain meaning, even when it's just a tease. Comic books offer one example of the kind of near-abstract drawing that carries with it heavy emotional freight. Another example, of course, is film. (Polke's films are not in this show, which is largely a painting retrospective.)

The pattern Polke set up included lots of unexpected tactics: ugly fabric in place of canvas, images in sprayed outline, transparency, and the flickering shock-editing of movies. Compared with the more practical solidity of American Pop, this Polkean zoetrope of the half-seen and half-suspected raises doubts about the truth of whatever it reveals. Because of this mind-set, Polke is often linked to Walter Benjamin, who first noted that images in the modern age had been set loose from their physical limits by technology, dragging their "aura" with them.

For Polke, this observation was, in a way, old news. The question was, What did an "aura" look like? Doubt is the great shibboleth of the twentieth century, the password that lets you into the club of the elect. Polke's doubt—which can be defined as the difference between seeing an image and believing in it—is his finest invention. He realized that the sleep of

Photograph: collection of the Art Institute of Chicago, courtesy of the Hirshhorn Museum.

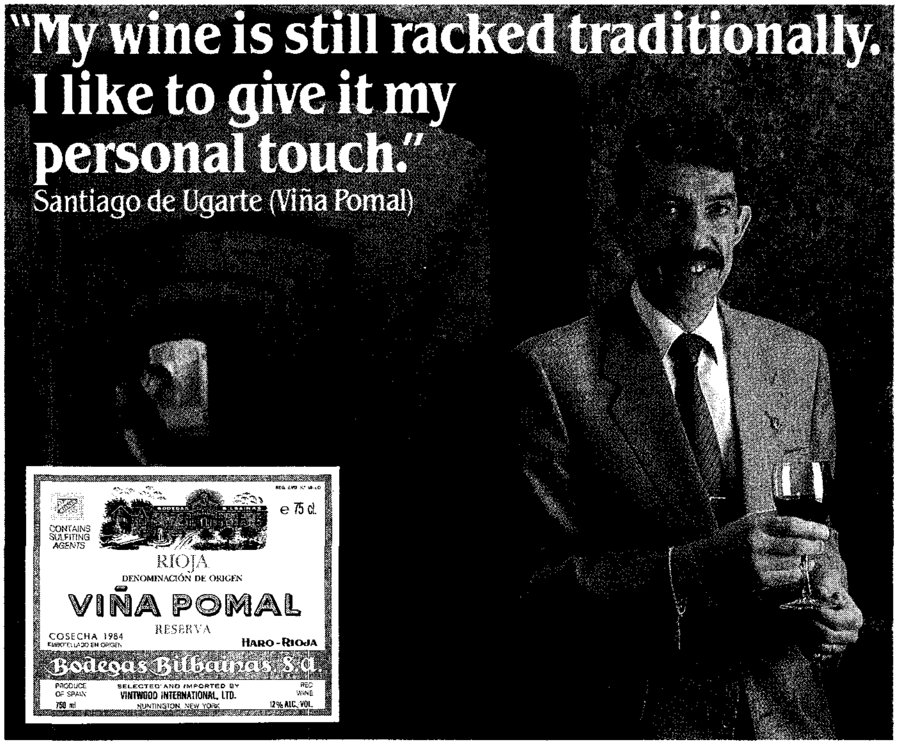
reason produces not only monsters but magic. The "aura" of the artwork creates itself, just as reason does, out of a fabric of benign lies.

When limits vanish, lesser artists are paralyzed; greater ones are liberated. David Salle went to Europe in the seventies and came back painting jarringly juxtaposed images strikingly like Polke's. But Salle is a rigid artist, and his paintings convey a brutal, cold, and callous universe that shuts down experimentation, that empties images of all qualities but pornographic shock. He's a repetitious featherweight compared with Polke, whose subtle, slippery manipulations have seized on the essential changeableness of consciousness, in which there is both creativity and joy.

Polke has discovered an almost Asian emptiness of mind, the deep well of aliveness—mystical, dramatic, opportunist, contrary, unexpected, giddy with existence. That it may be provoked sometimes by a hallucinogenic experience (as some commentators have noted) or by a wacked-out parapsychic spiritualism is irrelevant. Who cares how he gets there?

Polke is a quick-change artist. John Baldessari writes admiringly in the catalogue, "Any one move can provide a career for a lesser artist." The show includes Polke's very funny sarcasms about the self-importance of minimalism (he paints a picture in which numbers don't add up: 1 + 1 = 3, and on down the list). It is haunted by a recurring watchtower in ghostly outline, stirring nightmarish collective memories. *Lager (Camp)*, of 1982, consists of rows of barbed wire painted on a blanket that has been burned through in spots. (Move over, Anselm Kiefer.) From the same year comes an impressive set of pure abstractions, in smoky purples and greens ("pigment of violets" is listed as an ingredient) with an amazing array of thunderous painterly effects. Goya's witches and Dürer's leaping calligraphy put in appearances.

The last room reserves for itself the most stunning effects. Late in the eighties, Polke learned to love the translucence of resin absorbed into fabric, which suggests light-soaked celluloid and impermanence. He strews the muddy resin with exotic minerals—tellurium, nickel. He spreads a third canvas with silver nitrate (the photosensitizing chemical), which will elusively turn color as it ages. In a fourth, against a puddled white snowy background, one woman cuts paper into fragments and another disperses them to the breeze. The artist-alchemist is using the substance of earth itself, and light, and the patterns imposed by mind on substance to make art out of existential texture, out of being and nonbeing. If any doubt remains that Polke is a major artist, this last room will toss it to the winds. (Through May 5.) ▬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HERSTORIES

> "...The disastrous nonsense that Akalaitis imposes on the *Henrys* makes them look like *Marat/Sade* done by and for madmen..."

WHEN JOYCE'S STEPHEN DEDALUS SAID, "History is a nightmare from which I am trying to awake," he meant history, not Shakespeare's Histories. But that is only because he did not have the benefit of seeing JoAnne Akalaitis's production of Joe Papp's (formerly Shakespeare's) **The Two Parts of Henry IV.**

Suppose the Devil decided to destroy that most divine of dramatists, William Shakespeare, utterly, starting in America. First, he would create an impresario from Hell and make him supreme purveyor of the Bard for this country. It is, I suppose, touching that a semi-literate person should have worked his way up, through promotional and self-promotional but strictly nonartistic skills, to this position. But it is only politically touching; although art can be political, politics is never art. This obvious truth is, alas, beyond the comprehension of the politically correct powers that have taken over much of American theater; if you don't believe me, pick up the February issue of the highly subsidized rag aptly named *American Theatre* and check out especially (but not exclusively) the cover story on *The Hip-Hop Waltz of Eurydice.*

The Devil would next have Papp appoint as his heir apparent JoAnne Akalaitis, a typical countercultural pseudo-artist with all the right credentials in her background (Mabou Mines, Richard Serra, Philip Glass) but who didn't discover Shakespeare until relatively late in life, when Papp had her direct *Cymbeline,* a triumph in the pages of *American Theatre,* a partial success in those of the *Village Voice,* and a fiasco just about everywhere else.

Next, the Devil would see to it that government grants and many other types of funding make nontraditional casting de rigueur. This is the equivalent of affirmative action in the theater, which stipulates that companies unable to survive without subsidies can get them only by casting persons of color, of the wrong gender, with physical handicaps, etc., in parts for which they are totally unsuited. It means defying logic, historical and social authenticity, biological credibility, thus making the theater a political battleground at the expense of artistic integrity and efficacy.

This has nothing to do with democracy or dramatic enrichment: Ancient Greece, the cradle of both democracy and theater, recognized excellence as being the only artistic criterion. But in our present populist society and multicultural theater, with the fanatical support of Actors Equity (which, let's remember, is only a labor union having no more intellectual authority than other labor unions, viz. those that by various maneuvers keep persons of color out), such strategies as Akalaitis's casting two brother English princes (in *Cymbeline*) with one white, one black actor are applauded, as was, at the recent conference of the Modern Language Association, a paper arguing that in *The Tempest,* a play about colonial oppression, especially of women, Caliban should be played as a black lesbian. In our theater as in academia, which abets it, common sense is just a vile hang-up of the prevailing but dying Europhallocentric mentality.

These ideas (ideas?) are hatched by the various special-interest groups (under the aegis of knee-jerk liberalism) for whom Shakespeare, theater, art, genuine education are of no concern whatever. A Shakespearean production is merely a political arena in which members of *our* group (whichever it is) should be prominently cast, never mind whether they are right for the parts, never mind whether they can act. And under the leaky umbrella of JoAnne Akalaitis, Joe Papp, and his casting director, Rosemarie Tichler (who believes that classically *un*trained actors are best for Shakespeare, and that poetry must never be spoken as poetry), anarchy holds sway. At least the old-style anarchists did not ooze hypocritical pieties; their bombs were honest-to-goodness bombs, not Shakespearean productions.

Quite aside from everything else, these procedures miseducate American youth about Shakespeare, unless they turn it off him altogether. And untalented directors who use "good citizenship" to cover up their bad workmanship are usually forced also into ever more crazily sensationalistic stagings, as further means of deflecting attention from their basic incompetence.

SNAKE PIT: *Louis Zorich and fellow tavern inmates in the* Henry IV *plays at the Public.*

Thus, equally disastrous as the Mabou Mines type of nonsense that Akalaitis imposes on the *Henrys* (which makes them, especially Part II, look like *Marat/Sade* performed not only about but also by and for madmen) is what happens during the plays' quieter moments. When Akalaitis cannot jazz up a scene with masturbating zanies to the left, interracially fornicating zanies to the right, and someone juggling with dead rats in the center, while Pistol, down front, first sniffs then tosses about the turds from an offal bucket, she is left stranded in her ineptitude. A great confrontation, such as that of the dying Henry IV with his repentant son, Hal, which

Photograph by Martha Swope.

does not allow for gimmickry, gets lost in the indifferent acting, inhospitable stage design, and limp directing.

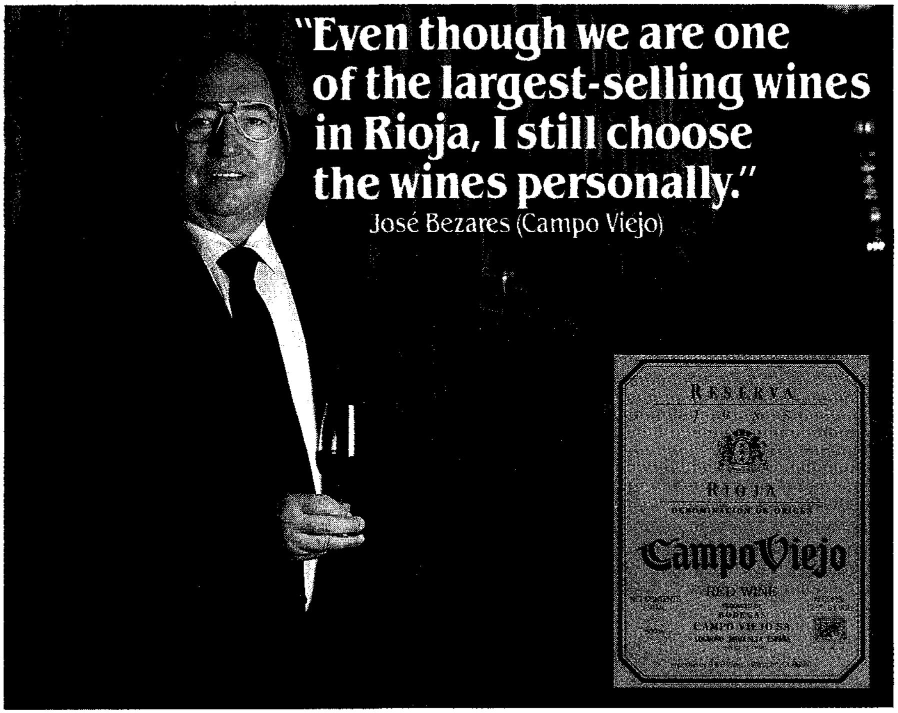
But never mind intimate scenes; even group ones are beyond Akalaitis when, as in the opening of Part I, no violent activity is called for or artificially inducible. She simply does not know how to devise quiet movements, changes in pace and position, vocal variety. Such scenes lie there, as inert as something in a patriotic pageant.

Next to lack of true feeling—how flat Hal's final denial of Falstaff falls!—there is the complete absence of a genuine sense of humor. Tossing around rubber chickens, masturbation with roast capon legs, men with bare behinds and green-paper pubic hair, people scratching their privates, everyone in the tavern trembling in unison (D.T.'s, Saint Vitus' dance, or just having fun?)—these are not real humor. And how pitiful is the concept of Shallow and Silence acted as amateur clowns by amateurish actors!

I am not sure whether the endless string of gross anachronisms (telephones, cigarettes, fluorescent lights, mopeds, baseball caps, bottled soft drinks, etc.) is meant to be humor or relevance to our time (as allowing a Hispanic actor to burst into Spanish surely is): either way, it is bankruptcy of the imagination. And so is the constant attempt to startle us, as when those two aristocratic wives, the Welsh Lady Mortimer and the English Lady Percy, are played, respectively, by an Asian American actress of no distinction and a black actress who repeats in every vocal and behavioral detail her performance as a floozie in *The Piano Lesson*—presumably all this Juilliard graduate (the second such in two weeks) can do.

But from neither the many misplaced ethnics nor the many flatly American-accented whites is there anything resembling poetry to be had; only one performance in a cast of 35 lingers pleasurably in my memory (where many remain as thorns): that of Traber Burns as a subtly oily and vinegary, and lavishly orotund, Glendower. Louis Zorich is a one-dimensional Falstaff: Jared Harris, a grating-voiced, mush-mouthed, and psychotic Hotspur; Larry Bryggman, a boring, plebeian Henry IV; Thomas Gibson, a wobbly Hal (sometimes good, sometimes crass); Ruth Maleczech, a broad Mistress Quickly indistinguishable from the actress's recent Lear; Arnold Molina, a wimpy John of Lancaster; Caris Corfman, an oafish Rumor; and so on and on.

Philip Glass's music has a few nice quiet moments but is largely a droning nuisance when not an all-obliterating catastrophe. Jennifer Tipton's fine lighting is mostly wasted on George Tsypin's sets, good only where they ape John Piper, a much better designer and artist. John Boesche's projections, including floral tents and battles in palimpsest, are merely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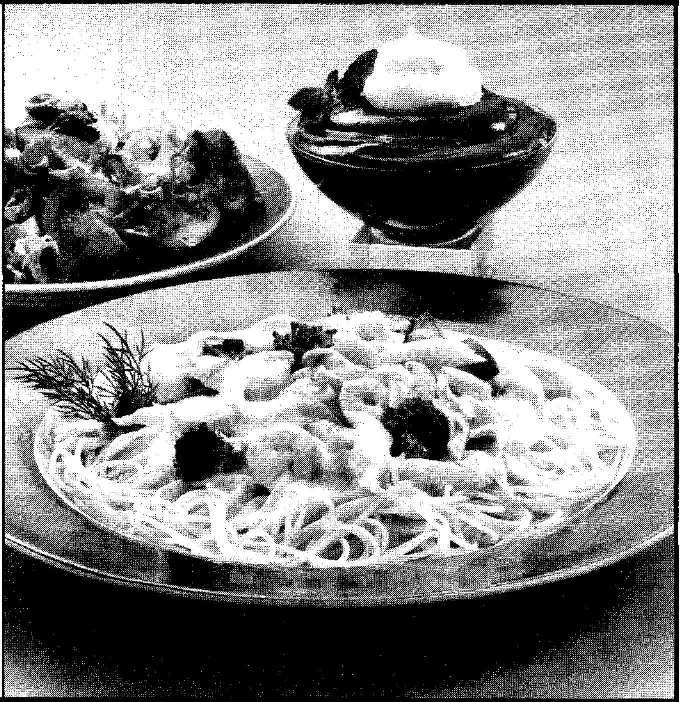

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distracting. Gabriel Berry's costumes are creepy, David S. Leong's fights undistinguished. Even a dwarf, preposterous as Peto, is untalented; no Michael Dunn or Hervé Villechaize he, though tinier than either. But Miss Akalaitis's intellectual and artistic dwarfishness is gigantic.

WHAT CURMUDGEONLY CRITIC WOULD PAN Steve Tesich's **The Speed of Darkness**? It is not only a drama about Vietnam, friendly fire, nerve gas, heroism, collective guilt, toxic waste, father love, mother love, troubled adolescence, self-sacrifice, and such, it is also the first play presented by the Broadway Alliance, with everyone involved, from top to bottom, taking at least a 25 percent cut in earnings so as to bring in a Broadway show at a $24 top, less than some Off Broadway prices. On so much virtue on and off the stage what cur would cast aspersions?

Woe betide me, but I find *The Speed of Darkness* a very gifted playwright's honorable failure, and a pretty thorough one, too. The play has bits of fine language, whiffs of idiosyncratic humor, a squinting way of looking at things that obliques its way to the truth. But there is only so much truth one little play can bear. The two Vietnam veterans, Joe and Lou, who in very different ways have to pay and pay for what first the war, then society, did to their guiltless selves, are too paradigmatic by half: One is a solid businessman, family man, and citizen, the other a lovable, eloquent, touching bum. For all that Tesich, a specialist in quirkiness, invests them with roughnesses, oddities, snarling kindliness or grandiose masochism, they are still too noble, too emblematic, too Atlas-like in their hefting the guilts of the world, to fit into the smallness of the plot, the rudimentariness of the characterizations, the skimpiness of the context.

Even the lesser characters wear their Ibsen sweatshirts, emblazoned with a scarlet "I." Anne, Joe's patient, frustrated wife, is kin to Mrs. Stockmann and Gina Ekdal; her daughter, Mary, coddles a mock baby as if it were a broken-winged wild duck; Mary's boyfriend, Eddie, escapes the team colors only through general colorlessness. All are well acted, by Lisa Eichhorn, Kathryn Erbe, and Robert Sean Leonard. And as Joe and Lou, Len Cariou and Stephen Lang deliver performances that cut, respectively, like an indomitable broadsword and an insidious switchblade to the heart of what matter there is. Thomas Lynch's economically suggestive set is inventively lighted by Michael S. Philippi, and Robert Falls has directed fervently. Tesich took a gallant chance and fell hard; such grit, such gumption can fail, but not fail to bounce back.

Erratum: The caption in last week's column was incorrect; pictured were Marsh, Gerard, Ruehl, and Blum. ■

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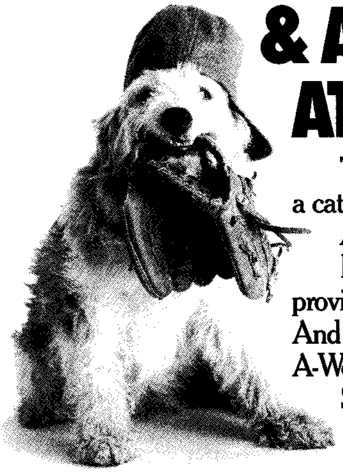

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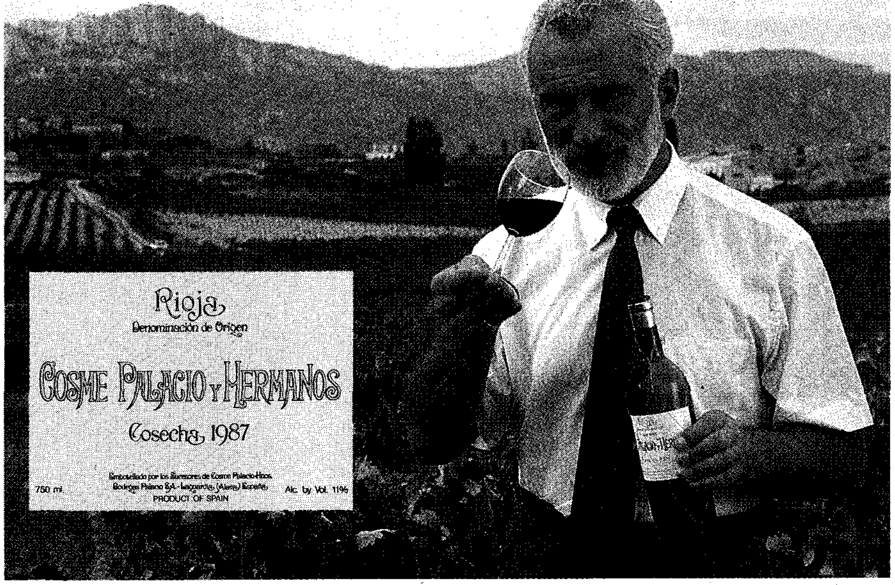

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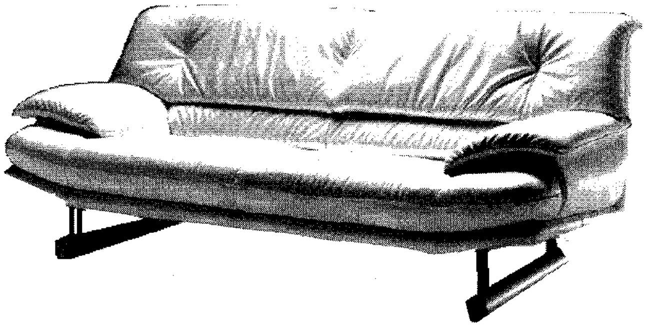

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THEATER GUIDE

COMPILED BY PATRICK KERNAN

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—Through 3/12: *Blood in the Face.* #2—Through 3/14: "Landmarks, Breakthroughs, and Milestones in Black Film History." 3/6–7: *Bright Road* (1953); *Tarzan's Peril* (1951). 3/8:–10: *Siren of the Tropics* (1927); *Princess Tam Tam* (1935); *Zou Zou* (1934). 3/11–12: *Hallelujah* (1929); *Sanders of the River* (1935). #3—*1900* (1977). Film runs in two parts. Call in advance to determine if theater is showing one or both parts.

2. **ESSEX—Grand St. at Essex St.** (982-4455). Through 3/7: *The Godfather Part III;* opening 3/8: *New Jack City.*

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Once Around.* #2—*Iron and Silk.* #3—*Cyrano de Bergerac.* #4—*Rosencrantz and Guildenstern Are Dead.* #5—*Vincent & Theo.* #6—"The Third Animation Celebration."

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Awakenings.* #2—*The Silence of the Lambs.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Hamlet.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*The Doors.* #2—*The Doors.* #3—*Sleeping With the Enemy.*

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 3/6: *I Could Go on Singing* (1963); *The Star* (1952). 3/7: *Forbidden Games* (1951); *Gervaise* (1956). 3/8:–9: *Double Indemnity* (1944); *Sorry, Wrong Number.* 3/10: *Rebecca* (1940); *The Spiral Staircase* (1946). 3/11: *Testament of Orpheus* (1959); *Blood of a Poet* (1930); *Orpheus* (1949). 3/12: *Red Sky at Morning* (1970); *Summer of '42* (1971).

9. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). #1—*Scenes From a Mall.* #2—*Superstar: The Life and Times of Andy Warhol.* #3—*The Sleazy Uncle.* #4—*Mr. and Mrs. Bridge.* #5—*The Field.*

10. **CINEMA VILLAGE (formerly The Bijou)—Third Ave. bet. 12th–13th Sts.** (505-7320). Through 3/5: *Salaam Bombay!* (1988); *El Norte* (1983). 3/6–9: *Henry: Portrait of a Serial Killer* (1988); *River's Edge* (1987). 3/10–12: *Tune in Tomorrow* (1990); *Scenes From the Class Struggle in Beverly Hills* (1989).

11. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Grifters.* #2—*King Ralph.*

12. **CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave.** (924-3363). *The Vanishing* (1988). In French and Dutch with English subtitles.

13. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Green Card.* #2—*Misplaced.* #3—*GoodFellas.* #4—*Shipwrecked.*

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*L.A. Story.* #2—*The Silence of the Lambs.* #3—*The Silence of the Lambs.* #4—*Mr. and Mrs. Bridge.* #5—*Dances With Wolves.* #6—*He Said, She Said.*

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Home Alone.* #2—*Awakenings.* #3—*Edward Scissorhands.* #4—*King Ralph.* #5—*Once Around.* #6—*The Grifters.* #7—*The Grifters.* #8—*Sleeping With the Enemy.* #9—Through 3/5: *Nothing But Trouble;* opening 3/6: *Closet Land.*

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Reversal of Fortune.* #2—*GoodFellas.* #3—*Misery; Postcards From the Edge.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Shipwrecked.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *The Grifters.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*He Said, She Said.* #2—*King Ralph.* #3—*The Silence of the Lambs.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Sleeping With the Enemy.*

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Scenes From a Mall.* #2—*Hamlet.* #3—*Green Card.* #4—*The Field.*

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Home Alone.* #2—*King Ralph.*

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *The Silence of the Lambs.*

MOVIES

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*L.A. Story*. #2—*Sleeping With the Enemy*. #3—*The Neverending Story II; Popcorn*. #4—*GoodFellas*. #5—*Misery*. #6—*The Grifters*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *The Godfather Part III.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Shipwrecked*. **EMBASSY 3**—*He Said, She Said*. **EMBASSY 4**—*Ghost*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Nothing But Trouble*. #2—*Run*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone*. #2—*King Ralph*. #3—*Green Card*. #4—*Queens Logic*. #5—Through 3/5: *Reversal of Fortune*; opening 3/6: *Closet Land*. #6—*Mr. and Mrs. Bridge*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Scenes From a Mall*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Doors*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Rosencrantz and Guildenstern Are Dead*. **CARNEGIE SCREENING ROOM**—*The Long Walk Home*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Superstar: The Life and Times of Andy Warhol*. #2—*Shipwrecked*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *The Godfather Part III*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Heaven and Earth*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 3/23: "Tribute to Great Stars." Featuring films by Eve Arden, Gary Merrill, Paulette Goddard, Rex Harrison. 3/5–6: *Decision Before Dawn* (1951); *Phone Call From a Stranger* (1952). 3/7:–9: *The Women* (1939); *The Doughgirls* (1944). 3/10–11: *Sidewalks of London* (1938); *Storm in a Teacup* (1937). 3/12–13: *The Foxes of Harrow* (1947); *The Ghost and Mrs. Muir* (1947).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Home Alone*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*King Ralph*. #2—*Reversal of Fortune*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Awakenings*. **CORONET**—*The Grifters*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). Through 3/6: *Misery; Postcards From the Edge*; opening 3/6: *Closet Land*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Scenes From a Mall*. **CINEMA II**—*Green Card*. **CINEMA THIRD AVE.**—*Mr. and Mrs. Bridge*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Doors*. #2—*L.A. Story*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Once Around*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs*. #2—*He Said, She Said*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves*.

65. UA EAST—First Ave. at 85th St. (249-5100). *He Said, She Said*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Scenes From a Mall*. #2—*Shipwrecked*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Edward Scissorhands*. #2—*King Ralph*.

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Sleeping With the Enemy*.

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Taxi Blues*. #2—*Ay, Carmela!* #3—*The Nasty Girl*.

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Awakenings*.

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*The Doors*. #2—*L.A. Story*. #3—*He Said, She Said*. #4—*The Silence of the Lambs*. #5—*Scenes From a Mall*. #6—*The Grifters*.

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Once Around*. #2—*King Ralph*.

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Home Alone*. #2—*The Neverending Story II; GoodFellas*.

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Eve of Destruction*. #2—*Home Alone*.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 3/9–31: "The Art of Vision: A Stan Brakhage Retrospective." 3/9–10: Stan Brakhage will appear in person. For titles of films shown on particular days during the retrospective, call the museums..

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $4; senior citizens $3; children $2. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet;* additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky*.

BACA—200 Eastern Pkwy., Brooklyn (718-783-3077). Free. 3/9–29: Screenings of the winning entries of the 25th Annual Film and Video Festival. For complete screening dates and lists call (718-783-3077). 3/9 at Jefferson Market Library, 425 Sixth Ave. Screenings include: *Crosswinds*, dirs. Joseph Lee, Susan Eisner, Shawn Hardin; *Juke-Bar*, dir. Martin Barry; *Cat Tale*, dir. Amanda Goodman; *Brushstrokes*, dir. Ken Kimmelman.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 3/6 at 12:30, 3:15, 6, & 8:45: *Le Retour de Martin Guerre (The Return of Martin Guerre)* (1981).

THE JEWISH MUSEUM—Programs housed until further notice at The New-York Historical Society, Central Park West at 77th St. (860-1888). $8; members $6; students and senior citizens $5. Film series 3/6–13: "Crossing Borders: Films on Exile." 3/6 at 7: *Sunless Days* (1990), dir. Shu Kei, in Chinese with English subtitles; 3/10 at 2: *Santa Fe* (1985), dir. Axel Corti, in German with English subtitles.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art"; "Women's History Month: Focus on Women Artists."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "In Memoriam: Irene Dunn"; "Art of the Forties." 3/7: at 2:30 and 6: *Paisà* (1946), dir. Roberto Rossellini, in Italian with English subtitles. 3/8: at 2:30: *Henry V* (1945), dir. Laurence Olivier; *Sullivan's Travels* (1941), dir. Preston Sturges. 3/9 at 2 and 3/10 at 2:30: *Le Sang des bêtes* (1948), dir. Georges Franju; followed by *La Belle et la Bête* (1946), dir. Jean Cocteau. Both films in French with English subtitles; at 5: *The Third Man* (1949), dir. Carol Reed. 3/10 at at 2: *Love Affair* (1939), dir. Leo McCarey, newly restored print; at 5: *My Favorite Wife* (1940), dir. Garson Kanin; also at 5: "American Avant-garde Films of the Forties." 3/11 at 2:30: *My Favorite Wife*, see 3/10 at 5 for details; at 6: *Love Affair*, see 3/10 at 2 for details. 3/12 at 2:30: *The Third Man*, see 3/9 at 5 for details; at 6: *Memphis Belle* (1944), dir. William Wyler; followed by *San Pietro* (1945), dir. John Huston.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 3/7: at noon: "Viewpoint. . .Psychology on Film." *Sigmund Freud: His Offices and Home, Vienna, 1938* (1974), dir. Gene Friedman; *Young Dr. Freud* (1977), dir. Axel Corti. 3/12 at noon: *The Gold Diggers* (1983), dir. Sally Porter; at 2:30: *The Emerging Woman* (1974), dir. Helena Solberg-Ladd; followed by *A Simple Matter of Justice* (1978), dir. Victoria Hochberg.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. Through 3/7:: *Fabula de la Bella Palomera*. In Portuguese with English subtitles. 3/8:–21: *Because of That War* (1988), dir. Orna Ben-Dor Niv; *Berlin/Jerusalem* (1989), dir. Amos Gitai, in German and Hebrew with English subtitles.

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series 2/22–3/22: "Andy Warhol's Video and Television." Times and programs vary, call museum.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Home Alone*. #2—*King Ralph*. #3—*Shipwrecked*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*He Said, She Said*. #2—*The Silence of the Lambs*. #3—*The Silence of the Lambs*. #4—*Sleeping With the Enemy*. #5—*Sleeping With the Enemy*. #6—*Home Alone*. #7—*The Doors*. #8—*Scenes From a Mall*. #9—*King Ralph; Shipwrecked*.

154. FAIRMONT—(901-3006). The Fairmont has closed.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 3/7: *Once Around*; beg. 3/8: *The Hard Way*. #2— *Dances With Wolves*. #3—*The Silence of the Lambs*. #4—*Shipwrecked*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 3/7: *GoodFellas*; beg. 3/8: *New Jack City*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*. #3—*Home Alone*. #4—*The Neverending Story II; Eve of Destruction*.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Doors*. #2—*Shipwrecked*. #3—*Scenes From a Mall*. #4—*Sleeping With the Enemy*. #5—*Misery*. #6—*Eve of Destruction*. #7—*The Silence of the Lambs*. #8—*Home Alone*. #9—*GoodFellas*. #10—*Kindergarten Cop; The Neverending Story II*. #11—*He Said, She Said; Run*. #12—*Ghost; King Ralph*. #13—*Lionheart; Nothing But Trouble*.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy*. #2—*Home Alone*. #3—*The Neverending Story II; Nothing But Trouble*. #4—*Dances With Wolves*. #5—*Mr. and Mrs. Bridge*. #6—*Scenes From a Mall*. #7—*Awakenings*.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1— *The Silence of the Lambs*. #2—*Alice*.

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204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Shipwrecked.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Mr. and Mrs. Bridge.* #2—*The Doors.* #3—*Cyrano de Bergerac.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Shipwrecked.* #2—*Home Alone.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Through 3/7: *King Ralph; Lionheart;* beg. 3/8: *New Jack City.* #2—Through 3/7: *Misery; Postcards From the Edge;* beg. 3/8: *New Jack City.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*Shipwrecked.* #4—*He Said, She Said.* #5—*King Ralph.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Shipwrecked.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*King Ralph.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Kindergarten Cop.* #2—*Mr. and Mrs. Bridge.* #3—*King Ralph.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*The Neverending Story II.* #2—*Awakenings.* #3—*The Doors.* #4—*Scenes From a Mall.* #5—*The Silence of the Lambs; Home Alone.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Scenes From a Mall.* #2—*He Said, She Said.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Shipwrecked.* #3—*He Said, She Said.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*King Ralph.* #2—*Sleeping With the Enemy.* #3—*The Doors.* #4—Through 3/7: *GoodFellas; The Neverending Story II;* beg. 3/8: *The Hard Way.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Shipwrecked.* #2—*Home Alone.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Mr. and Mrs. Bridge.* #2—*Sleeping With the Enemy.* #3—*The Silence of the Lambs.* #4—*The Doors.* #5—Through 3/7: *Nothing But Trouble;* beg. 3/8: *The Hard Way.* #6—*Home Alone.* #7—*L.A. Story.* #8—*He Said, She Said.* #9—*Scenes From a Mall.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Home Alone.* #2—Through 3/7: *The Neverending Story II;* beg. 3/8: *New Jack City.* #3—Through 3/7: *Run;* beg. 3/8: *The Hard Way.* #4—*King Ralph.* #5—*Look Who's Talking Too.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Doors.* #2—*Shipwrecked.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—Through 3/7: *Home Alone;* beg. 3/8: *New Jack City.* #6—Through 3/7: *King Ralph;* beg. 3/8: *The Hard Way.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Scenes From a Mall.* #2—*Shipwrecked.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*He Said, She Said.*

303. CORONA—PLAZA—(639-7722). #1—Through 3/7: *The Rookie;* beg. 3/8: *Run.* #2—Program unavailable.

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Sleeping With the Enemy.* #4—*King Ralph.* #5—*Home Alone.* #6—*He Said, She Said.* #7—Through 3/7: *L.A. Story; The Neverending Story II;* beg. 3/8: *The Hard Way.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*He Said, She Said.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Scenes From a Mall.* #2—*Awakenings.* #3—*Home Alone.* #4—*Green Card.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Sleeping With the Enemy.* #2—*Shipwrecked.* #3—*Home*

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308. FLUSHING—UTOPIA—(454-2323). #1—*Sleeping With the Enemy*. #2—*Alice*.

309. FOREST HILLS—CINEMART—(261-2244). #1—*Cyrano de Bergerac*. #2—*Shipwrecked; Alice*.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 3/7: *Once Around; The Grifters*; beg. 3/8: *New Jack City*. #2—*Home Alone*. #3—*The Doors*.

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Scenes From a Mall*. #2—Through 3/7: *Hamlet*; beg. 3/8: *Closet Land*.

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Mr. and Mrs. Bridge*.

313. FOREST HILLS—MIDWAY—(261-8572). #1—*King Ralph*. #2—*Sleeping With the Enemy*. #3—*L.A. Story*. #4—Through 3/7: *Nothing But Trouble; The Neverending Story II*; beg. 3/8: *The Hard Way*.

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*Mr. and Mrs. Bridge*. #2—*King Ralph*. #3—Through 3/5: *Awakenings*; beg. 3/6: *Closet Land*. #4—*Green Card*. #5—*Dances With Wolves*.

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*He Said, She Said*. #2—*L.A. Story*. #3—*Home Alone*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs; Once Around*. #6—*The Silence of the Lambs*. #7—*The Doors*.

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone*. #2—*He Said, She Said*.

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 3/7: *Green Card*; beg. 3/8: *The Hard Way*. #2—*King Ralph*. #3—*The Silence of the Lambs*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—*The Doors*. #2—*Home Alone*. #3—Through 3/7: *He Said, She Said*; beg. 3/8: *Dances With Wolves*.

320. REGO PARK—DRAKE—(457-4002). *White Fang; Awakenings; GoodFellas*.

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Silence of the Lambs*. #2—*Dances With Wolves*.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Scenes From a Mall*. #2—*Shipwrecked*.

401. NEW DORP—HYLAN—(351-6601). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Shipwrecked*. #2—*The Doors*. #3—*The Doors*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*Home Alone*. #7—Through 3/7: *Nothing But Trouble; The Neverending Story II*; beg. 3/8: *The Hard Way*. #8—*King Ralph*. #9—*Home Alone*. #10—*He Said, She Said*.

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*.

501. BELLMORE—MOVIES—(783-7200). *Scenes From a Mall*.

502. BETHPAGE—MID-ISLAND—(796-7500). *Once Around*.

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*King Ralph*. #2—*Home Alone*. #3—*Sleeping With the Enemy*. #4—Through 3/7: *Once Around*; beg. 3/8: *The Hard Way*. #5—Through 3/7: *The Neverending Story II; Awakenings*; beg. 3/8: *Closet Land*. #6—*Mr. and Mrs. Bridge*.

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*King Ralph*. #2—*Shipwrecked*. #3—*Scenes From a Mall*. #4—*Home Alone*.

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Silence of the Lambs*. #2—*The Doors*. #3—*Sleeping With the Enemy*. #4—*Home Alone*. #5—*L.A. Story*. #6—*Dances With Wolves*. #7—*He Said, She Said*. #8—*Scenes From a Mall*.

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone*. #2—*Shipwrecked*. #3—*The Doors*. #4—*King Ralph*. #5—*The Silence of the Lambs*. #6—*Sleeping With the Enemy*.

507. GREAT NECK—SQUIRE—(966-2020). #1—*Alice*. #2—*L.A. Story*. #3—*Scenes From a Mall*.

508. HEWLETT—HEWLETT—(791-6768). *GoodFellas*.

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Dances With Wolves*. #2—*The Silence of the Lambs*.

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Shipwrecked*. #2—*The Godfather Part III*. #3—*He Said, She Said*.

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Scenes From a Mall; The Rescuers Down Under*. #2—*Green Card*.

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Silence of the Lambs*. #2—*He Said, She Said*. #3—*The Doors*. #4—*L.A. Story*. #5—*Dances With Wolves*. #6—*Shipwrecked*.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Silence of the Lambs*. #2—*Scenes From a Mall*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*The Doors*. #2—*L.A. Story*. #3—*Home Alone*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*Dances With Wolves*.

515. MALVERNE—TWIN—(599-6966). #1—*The Godfather Part III*. #2—*Shipwrecked*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Doors*. #2—*Sleeping With the Enemy*. #3—*He Said, She Said*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Doors*. #2—*Shipwrecked*. #3—*The Neverending Story II; GoodFellas*. #4—Through 3/7: *L.A. Story; Awakenings*; beg. 3/8: *The Hard Way*. #5—*Home Alone*. #6—*He Said, She Said*. #7—*King Ralph*. #8—*Sleeping With the Enemy*. #9—*The Silence of the Lambs*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Dances With Wolves*. #2—*Sleeping With the Enemy*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Scenes From a Mall*. #2—*Home Alone*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Alice; He Said, She Said*. #2—*The Neverending Story II; GoodFellas*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Home Alone*. #2—*GoodFellas; The Neverending Story II*. #3—*King Ralph*. #4—*Shipwrecked*. #5—*Hamlet; L.A. Story*. #6—*Cyrano de Bergerac*. #7—Through 3/7: *Alice*; beg. 3/8: *Closet Land*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*The Silence of the Lambs*. #2—*Dances With Wolves*. #3—*Once Around*. #4—*Green Card*. #5—*Scenes From a Mall*. #6—*Mr. and Mrs. Bridge*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Scenes From a Mall*. #2—*Once Around*. #3—*Mr. and Mrs. Bridge*. #4—Through 3/6: *Green Card*; beg. 3/6: *Closet Land*. #5—*King Ralph*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Grifters*. #2—*Awakenings*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Alice*. #2—*The Silence of the Lambs*.

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy*. #2—*Awakenings*. #3—*L.A. Story*.

528. SYOSSET—UA CINEMA 150—(364-0700). *The Doors*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The Doors*. #2—*Shipwrecked*. #3—*Home Alone*. #4—*He Said, She Said*. #5—*The Neverending Story II*. #6—*Run*. #7—*Sleeping With the Enemy*. #8—*The Silence of the Lambs*. #9—*The Godfather Part III; Nothing But Trouble*. #10—*Scenes From a Mall; King Ralph*. #11—*Misery; Postcards From the Edge*. #12—*Lionheart; GoodFellas*. #13—*Kindergarten Cop; Eve of Destruction*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 3/7: *L.A. Story*; beg. 3/8: *The Hard Way*. #2—*Sleeping With the Enemy*. #3—Through 3/7: *Misery; Postcards From the Edge*; beg. 3/8: *New Jack City*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Mr. and Mrs. Bridge*. #2—*Green Card*. #3—*Look Who's Talking Too*. #4—*Once Around*. #5—*L.A. Story*. #6—*Dances With Wolves; Awakenings*.

534. WESTBURY—WESTBURY—(333-1911). #1—*The Godfather Part III* (with Spanish subtitles). #2—*Mr. and Mrs. Bridge*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Home Alone*. #2—Through 3/7: *L.A. Story*; beg. 3/8: *The Hard Way*. #3—*Sleeping With the Enemy*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Silence of the Lambs*. #2—*He Said, She Said*. #3—*Scenes From a Mall*. #4—*Dances With Wolves*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Awakenings*. #2—*Mr. and Mrs. Bridge*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Shipwrecked*. #2—*The Doors*. #3—*The Silence of the Lambs*. #4—*King Ralph*. #5—*L.A. Story*. #6—*The Neverending Story II*. #7—*Green Card*. #8—*White Fang; Hamlet*. #9—*Awakenings; He Said, She Said*. #10—*Home Alone; Scenes From a Mall*. #11—*Sleeping With the Enemy; Dances With Wolves*. #12—*Kindergarten Cop; GoodFellas*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*The Doors*. #2—*Shipwrecked*. #3—*The Silence of the Lambs*. #4—*The Neverending Story II*. #5—*GoodFellas*. #6—*King Ralph*. #7—*He Said, She Said; Home Alone*. #8—*White Fang; Green Card*. #9—*Once Around*. #10—*Awakenings; Kindergarten Cop*. #11—*Scenes From a Mall; Sleeping With the Enemy*. #12—*L.A. Story; Dances With Wolves*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*The Doors*. #2—*King Ralph*. #3—*Sleeping With the Enemy*. #4—*The Silence of the Lambs*. #5—Through 3/7: *He Said, She Said*; beg. 3/8: *New Jack City*. #6—Through 3/7: *The Neverending Story II; L.A. Story*; beg. 3/8: *The Hard Way*. #7—*Scenes From a Mall*. #8—*Home Alone*. #9—*Dances With Wolves*. #10—*Shipwrecked*.

611. CORAM—PINE—(698-6442). #1—*Dances With Wolves*. #2—*Sleeping With the Enemy*. #3—*Shipwrecked*. #4—*Scenes From a Mall*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*The Doors*. #2—Through 3/7: *King Ralph*; beg. 3/8: *The Hard Way*. #3—*The Silence of the Lambs*. #4—*Sleeping With the Enemy*. #5—*Scenes From a Mall*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Scenes From a Mall*. #2—*Mr. and Mrs. Bridge*.

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). #1—*Sleeping With the Enemy*. #2—*Once Around*. #3—*Awakenings*. #4—*The Grifters*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs*.

618. ISLIP—ISLIP—(581-5200). #1—*Sleeping With the Enemy*. #2—*Scenes From a Mall*. #3—*King Ralph*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Shipwrecked*. #2—*Sleeping With the Enemy*. #3—*Dances With Wolves*. #4—*Mr. and Mrs. Bridge*.

620. LINDENHURST—LINDENHURST—(888-5400). Through 3/7: *Mermaids*; beg. 3/8: *Kindergarten Cop*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Scenes From a Mall*. #2—*Dances With Wolves*. #3—*King Ralph*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*Home Alone*. #7—*The Neverending Story II; GoodFellas*. #8—*L.A. Story*.

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623. NORTHPORT—NORTHPORT—(261-8600). Through 3/7: *Mermaids;* beg. 3/8: *Kindergarten Cop.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Doors.* #2—*Shipwrecked.* #3—*Home Alone.* #4—*King Ralph.* #5—Through 3/7: *Awakenings;* beg. 3/8: *New Jack City.* #6—Through 3/7: *The Neverending Story II; Nothing But Trouble;* beg. 3/8: *Closet Land.* #7—*He Said, She Said.* #8—Through 3/7: *L.A. Story;* beg. 3/8: *The Hard Way.* #9—*Mr. and Mrs. Bridge.* #10—*Scenes From a Mall.* #11—*The Silence of the Lambs.* #12—*Dances With Wolves.* #13—*Sleeping With the Enemy.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*The Neverending Story II; White Fang; L.A. Story.* #2—*Awakenings; Once Around.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 3/7: *Hamlet;* beg. 3/8: *The Grifters.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Shipwrecked.* #2—*Home Alone.* #3—*He Said, She Said.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Scenes From a Mall.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—Through 3/7: *L.A. Story;* beg. 3/8: *King Ralph.* #2—*Home Alone.* #3—*Mr. and Mrs. Bridge.* #4—*He Said, She Said.* #5—*Shipwrecked.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Silence of the Lambs.* #2—*The Doors.* #3—*He Said, She Said.*

636. WEST ISLIP—TWIN—(669-2626). #1—*The Silence of the Lambs.* #2—*Shipwrecked.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Mr. and Mrs. Bridge.* #2—*Scenes From a Mall.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Silence of the Lambs.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Sleeping With the Enemy.* #2—*Mr. and Mrs. Bridge.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*L.A. Story.* #2—*Awakenings.* #3—*The Godfather Part III.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Dances With Wolves.* #2—*Scenes From a Mall.*

704. HARRISON—CINEMA—(835-5952). *L.A. Story.*

705. HARTSDALE—CINEMA—(428-2200). #1—*The Silence of the Lambs.* #2—*Shipwrecked.* #3—*The Doors.* #4—*Sleeping With the Enemy.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Doors.* #2—*Home Alone.* #3—*King Ralph.* #4—*Dances With Wolves.* #5—*Scenes From a Mall.* #6—*Sleeping With the Enemy.* #7—*The Silence of the Lambs.* #8—*The Neverending Story II.* #9—*Awakenings.* #10—*He Said, She Said; L.A. Story.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*The Doors.* #2—*The Silence of the Lambs.* #3—*Awakenings.* #4—*Home Alone.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 3/7: *He Said, She Said;* beg. 3/8: *Green Card.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*Scenes From a Mall.* #5—Through 3/7: *L.A. Story;* beg. 3/8: *The Hard Way; The Neverending Story II.*

712. NEW ROCHELLE—TOWN—(632-9700). #1—*White Fang; Awakenings.* #2—*Shipwrecked.*

714. PEEKSKILL—BEACH—(737-6262). #1—*Shipwrecked.* #2—*The Silence of the Lambs.* #3—*Dances With Wolves.* #4—*White Fang.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*He Said, She Said.* #2—*Scenes From a Mall.* #3—*Mr. and Mrs. Bridge.* #4—*Home Alone.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Scenes From a Mall.*

718. RYE—RYE RIDGE—(939-8177). #1—Through 3/7: *Green Card;* beg. 3/8: *The Hard Way.* #2—*Scenes From a Mall.*

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MOVIES

721. WHITE PLAINS—GALLERIA—(997-8198). #1—*King Ralph*. #2—*He Said, She Said*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Green Card*. #2—*Scenes From a Mall*. #3—*Home Alone*. #4—*Dances With Wolves*.

723. YONKERS—MOVIELAND—(793-0002). #1—*The Silence of the Lambs*. #2—Through 3/7: *He Said, She Said;* beg. 3/8: *New Jack City*. #3—*Sleeping With the Enemy*. #4—*Nothing But Trouble*. #5—*The Doors*. #6—Through 3/7: *King Ralph;* beg. 3/8: *The Hard Way*.

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*The Doors*. #2—*The Silence of the Lambs*. #3—*Sleeping With the Enemy*. #4—*King Ralph*. #5—*L.A. Story*. #6—*Awakenings*. #7—Through 3/7: *Nothing But Trouble; The Neverending Story II;* beg. 3/8: *The Hard Way*.

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Once Around*. #2—*Dances With Wolves*. #3—*Scenes From a Mall*. #4—*Shipwrecked*. #5—*The Silence of the Lambs*.

755. NEW CITY—CINEMA 6—(634-5100). #1—*Scenes From a Mall*. #2—*He Said, She Said*. #3—*The Doors*. #4—*The Silence of the Lambs*. #5—*King Ralph*. #6—*Dances With Wolves; The Neverending Story II*.

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Sleeping With the Enemy*. #2—*Shipwrecked*.

757. NYACK—CINEMA EAST—(358-6631). *Scenes From a Mall*.

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*.

760. PEARL RIVER—PEARL RIVER—(735-6500). *Dances With Wolves*.

764. LAFAYETTE—(357-6030). *Shipwrecked*.

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*The Silence of the Lambs*. #2—*King Ralph*.

801. DANBURY CINE—(743-2200). #1—*The Doors*. #2—*Scenes From a Mall*. #3—*Dances With Wolves*.

802. DANBURY—CINEMA—(748-2923). #1—*Sleeping With the Enemy*. #2—*L.A. Story; Awakenings*.

803. DANBURY—PALACE—(748-7496). #1—*Home Alone*. #2—*Shipwrecked*. #3—*He Said, She Said*.

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*King Ralph*. #2—*The Neverending Story II; Awakenings*.

807. GREENWICH—CINEMA—(869-6030). #1—*Once Around*. #2—*The Silence of the Lambs*.

808. GREENWICH—PLAZA—(869-4030). #1—*The Doors; Awakenings*. #2—*Cyrano de Bergerac*. #3—*Green Card*.

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Scenes From a Mall*. #2—*L.A. Story*.

810. NORWALK—CINEMA—(838-4504). #1—*Shipwrecked*. #2—*Home Alone*.

813. SOUTH NORWALK—SONO—(866-9202). 3/5–7: *Metropolitan*. 3/8:–11: *My Twentieth Century*. 3/12–14: *Walkabout; Nosferatu: The Vampyre*

814. SPRINGDALE—STATE—(325-0250). *Hamlet; The Grifters*.

815. STAMFORD—AVON—(324-9205). #1—*Shipwrecked*. #2—*He Said, She Said*.

816. STAMFORD—CINEMA—(324-3100). #1—*Alice*. #2—*Home Alone*. #3—*Scenes From a Mall*.

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Sleeping With the Enemy*. #2—*L.A. Story*.

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*The Doors*. #2—*Shipwrecked*. #3—*King Ralph*. #4—*Sleeping With the Enemy*. #5—*Nothing But Trouble*. #6—*He Said, She Said*.

819. TRUMBULL—TRANS-LUX—(374-0462). #1—*Home Alone*. #2—*Shipwrecked*. #3—*He Said, She Said*.

820. WESTPORT—FINE ARTS—(227-3324). #1—*The Doors*. #2—*Dances With Wolves*. #3—*The Silence of the Lambs*. #4—*Scenes From a Mall*.

821. WESTPORT—POST—(227-0500). *Sleeping With the Enemy*.

822. WILTON—CINEMA—(762-5678). *He Said, She Said*.

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*The Silence of the Lambs*. #2—*Sleeping With the Enemy*. #3—*Home Alone*. #4—*Alice*. #5—*The Neverending Story II*.

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*He Said, She Said*. #2—*Shipwrecked*. #3—*Awakenings*. #4—*Sleeping With the Enemy*. #5—*The Silence of the Lambs*. #6—*King Ralph*. #7—*L.A. Story*. #8—*The Doors*. #9—*Home Alone*.

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*Dances With Wolves*. #2—*Mr. and Mrs. Bridge*. #3—*He Said, She Said*. #4—*Kindergarten Cop*. #5—*Hamlet*. #6—*Scenes From a Mall*. #7—*Shipwrecked*. #8—*L.A. Story*.

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*The Silence of the Lambs*. #2—*The Doors*. #3—*Home Alone*. #4—*Nothing But Trouble*. #5—*Sleeping With the Enemy*. #6—*King Ralph*.

906. SUMMIT—SUMMIT FOURPLEX—(865-2878). #1—*GoodFellas*. #2—*Ghost*. #3—*Look Who's Talking Too; Three Men and a Little Lady*. #4—*Home Alone*.

907. WEST NEW YORK—MAYFAIR—(865-2010). *Nothing But Trouble; L.A. Story*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *The Silence of the Lambs*.

911. BLOOMFIELD—ROYAL—(748-3555). #1—*The Neverending Story II; GoodFellas*. #2—*Lionheart*.

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Silence of the Lambs*. #2—*Mr. and Mrs. Bridge*. #3—*He Said, She Said*. #4—*Home Alone; White Fang*. #5—*Dances With Wolves*.

913. IRVINGTON—CASTLE—(372-9324).#1—*Ghost; Run*. #2—*GoodFellas; Rocky V*.

916. MILLBURN—MILLBURN—(376-0800). #1—*Alice*. #2—*Mr. and Mrs. Bridge*.

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Scenes From a Mall*. #2—*Mr. and Mrs. Bridge*. #3—*King Ralph*.

918. MONTCLAIR—WELLMONT—(783-9500). #1—*He Said, She Said*. #2—*Home Alone*. #3—*Shipwrecked*.

919. NUTLEY—FRANKLIN—(667-1777). #1—*The Silence of the Lambs*. #2—*Scenes From a Mall*. #3—*Sleeping With the Enemy*.

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Sleeping With the Enemy*. #2—*Awakenings; L.A. Story*. #3—*The Doors*.

921. WAYNE—WAYNE EIGHT—(890-0505). #1—*The Doors*. #2—*L.A. Story*. #3—*Shipwrecked*. #4—*The Silence of the Lambs*. #5—*Mr. and Mrs. Bridge*. #6—*He Said, She Said*. #7—*Dances With Wolves*. #8—*King Ralph*.

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*The Silence of the Lambs*. #2—*Home Alone*. #3—*Sleeping With the Enemy*.

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Shipwrecked*.

931. CRANFORD—CRANFORD—(276-9120). #1—*King Ralph*. #2—*Mr. and Mrs. Bridge*.

932. ELIZABETH—ELMORA—(352-3483). *The Neverending Story II*.

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Home Alone*. #2—*The Silence of the Lambs*. #3—*Sleeping With the Enemy*. #4—*Shipwrecked*. #5—*King Ralph*.

935. UNION—LOST PICTURE SHOW—(964-4497). *The Grifters*.

936. UNION—UNION—(686-4373). #1—*Scenes From a Mall*. #2—*He Said, She Said*.

937. WESTFIELD—RIALTO—(232-1288). #1—*L.A. Story; Awakenings*. #2—*Sleeping With the Enemy*. #3—*The Doors*.

938. WESTFIELD—TWIN—(654-4720). #1—*The Silence of the Lambs*. #2—*Shipwrecked*.

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*He Said, She Said*. #2—*The Silence of the Lambs*. #3—*Shipwrecked*. #4—*Dances With Wolves*. #5—*King Ralph*.

951. CLOSTER—CLOSTER—(768-8800). *Hamlet*.

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*He Said, She Said*. #2—*King Ralph*. #3—*Shipwrecked*. #4—*The Silence of the Lambs*.

953. EMERSON—QUAD—(261-1000). #1—*King Ralph*. #2—*Shipwrecked*. #3—*The Silence of the Lambs*. #4—*He Said, She Said; The Neverending Story II*.

956. FORT LEE—LINWOOD—(944-6900). #1—*Sleeping With the Enemy*. #2—*Dances With Wolves*.

958. OAKLAND—TWIN—(337-4478). #1—*Hamlet; The Neverending Story II*. #2—*Dances With Wolves*.

959. PARAMUS—CINEMA 35—(845-5070). Through 3/7: *Mermaids;* beg. 3/8: *The Russia House*.

960. PARAMUS—BERGEN MALL—(845-4449). *Scenes From a Mall*.

961. PARAMUS—ROUTE 4—(487-7909). #1—*Sleeping With the Enemy*. #2—*Awakenings; Sleeping With the Enemy*. #3—*Mr. and Mrs. Bridge*. #4—*The Silence of the Lambs*. #5—*Home Alone*. #6—*The Silence of the Lambs*. #7—*The Doors*. #8—*Dances With Wolves*. #9—*He Said, She Said*. #10—*King Ralph*; beg. 3/6: *Closet Land*.

962. PARAMUS—ROUTE 17—(843-3830). #1—*L.A. Story*. #2—*Green Card*. #3—*Shipwrecked*.

963. RAMSEY—CINEMA—(825-2090). *The Silence of the Lambs*.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*King Ralph*. #2—*Scenes From a Mall*.

965. RIDGEFIELD—PARK 10—(440-6661). #1—*Sleeping With the Enemy*. #2—*The Silence of the Lambs*. #3—*He Said, She Said*. #4—*Home Alone*. #5—*L.A. Story*. #6—*Scenes From a Mall*. #7—*Shipwrecked*. #8—*Mr. and Mrs. Bridge*. #9—*The Doors*. #10—*King Ralph*.

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Dances With Wolves*. #2—*Not Without My Daughter*.

967. RIDGEWOOD—WARNER—(444-1234). #1—*Home Alone*. #2—*Sleeping With the Enemy*. #3—*He Said, She Said*. #4—*The Grifters*.

968. RUTHERFORD—WILLIAMS—(933-3700). #1—*White Fang*. #2—*Scenes From a Mall*. #3—*Sleeping With the Enemy*.

970. TENAFLY—CINEMA 4—(871-8889). #1—*Sleeping With the Enemy*. #2—*Scenes From a Mall*. #3—*Alice*. #4—*The Neverending Story II; Home Alone*.

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). #1—*Scenes From a Mall*. #2—*Mr. and Mrs. Bridge*. #3—*Dances With Wolves; White Fang*.

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BRIEF
MOVIE
REVIEWS

COMPILED BY **PATRICK KERNAN**

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fund-raiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di-Palma. (1/14/91) PG-13. **50, 203, 308, 309, 507, 521, 522, 526, 719, 816, 900, 916, 970**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 53, 83, 200, 214, 220, 306, 314, 319, 320, 503, 503, 517, 524, 527, 533, 603, 606, 608, 616, 627, 702, 706, 712, 724, 802, 805, 808, 902, 920, 937, 961**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **81**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 206, 309, 522, 808**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic. But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He captures the hush that falls on the Western landscape, the strangeness of the new terrain. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 155, 302, 305, 314, 318, 322, 505, 509, 514, 519, 523, 533, 601, 606, 608, 610, 619, 621, 625, 703, 706, 722, 753, 755, 801, 820, 904, 912, 921, 950, 956, 958, 961, 966, 971**

THE DOORS—(2 hrs. 15 min.; 1991) In Oliver Stone's latest offering, Val Kilmer confronts an especially difficult task: portraying sixties rock idol and Doors lead vocalist Jim Morrison. The film traces not only the group's rise to fame but how that fame affected Morrison, whose erratic, self-destructive life-style became as famous as his music. Meg Ryan co-stars as Morrison's wife. R. **7, 41, 60, 85, 152, 160, 206, 214, 217, 219, 302, 304, 310, 315, 319, 406, 505, 506, 512, 517, 528, 606, 610, 625, 635, 705, 706, 708, 723, 724, 755, 801, 818, 902, 905, 920, 937, 961, 965, 972**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **19, 68**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. With Tom Berenger. (1/21/91) PG-13. **9, 26**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a *wily old don; the disastrous Sofia Coppola as Mi*chael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **2, 34, 45, 510, 530, 534**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatestfilm ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 20, 33, 42, 89, 156, 160, 217, 319, 320, 508, 517, 521, 522, 606, 621, 906, 911, 913, 969**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. *In this astonishingly conventional romantic comedy* devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **13, 26, 38, 55, 220, 306, 317, 511, 523, 524, 533, 606, 608, 709, 718, 722, 808, 962**

★**THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. (12/10/90) R. **11, 19, 19, 22, 33, 53, 85, 310, 524, 616, 630, 967**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. (1/21/91) PG. **6, 26, 63, 311, 522, 606, 630, 814, 904, 951, 958**

THE HARD WAY—(1 hr. 41 min.; 1991) In yet another variation on the buddy movie, Michael J. Fox and James Woods are a mismatched pair of city policemen. Fox stars as an actor seeking firsthand experience to prepare for an upcoming role, while Woods plays his reluctant partner. Directed by John Badham. R. **155, 217, 219, 222, 300, 307, 313, 317, 406, 503, 517, 532, 610, 625, 709, 718, 723, 724**

HEAVEN AND EARTH—(1 hr. 46 min.; 1991) We have seen so many great Japanese period films over the years that we forget there must also examples of Japanese period schlock. Haruki Kadokawa's spectacle, an account of the feudal wars in the sixteenth century, is like a Kurosawa film without brains. Kadokawa, formerly a producer, mounts battles with thousands of extras (Canadian Indians, it turns out; most of the film was shot in Alberta), who are arrayed in perfect formation and costumed in flawless red-on-red or black-on-black battle dress; the masses charge at each other, the leaders fight, and we feel nothing. There's no sense of terror or loss or triumph; the arrangements are purely formal, and Kadokawa holds the camera back, as if he were afraid we might miss some of the costumes. The film is narrated by Stuart Whitman in hoarse, wisdom-of-the ages tones. Whitman tells us things about the principal characters—a group of stiffs hard to keep apart—that are never in evidence on the screen. A more hollowly meaningless spectacle would be hard to imagine. (2/4/91) PG-13. **46**

HE SAID, SHE SAID—(1 hr. 55 min.; 1991) Dan (Kevin Bacon) and Lorie (Elizabeth Perkins) have fallen in love despite themselves: They can't seem to agree on anything at all. The storyline sounds a little bit like *When Harry Met Sally. . .*, except that the film is told from two different viewpoints—directors' included. Ken Kwapis tackles Dan's half of the story, while Lorie's version is directed by Marisa Silver. PG-13. **24, 62, 85, 152, 160, 210, 216, 219, 302, 304, 305, 315, 316, 406, 512, 517, 521, 601, 606, 608, 610, 625, 631, 706, 709, 715, 721, 755, 803, 815, 818, 819, 822, 902, 904, 936, 952, 953, 961, 965**

HOME ALONE—(1 hr. 38 min.; 1990) It combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, incredibly charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules the huge, empty house as his private Disneyland, reigning among the toys and VCRs, and then booby-traps the house against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he leaves life and becomes Media Kid, a sort of pre-teenage Mutant Ninja Turtle. Written and produced by John Hughes, directed by Chris Columbus. With John Heard and Catherine O'Hara as the absentminded parents and Daniel Stern and Joe Pesci as the bumbling robbers. (2/25/91) PG. **19, 31, 38, 51, 89, 91, 150, 152, 157, 160, 200, 208, 211, 214, 218, 222, 300, 310, 315, 316, 318, 406, 503, 504, 505, 514, 517, 520, 522, 530, 606, 610, 621, 631, 634, 706, 708, 715, 810, 816, 900, 902, 905, 906, 912, 918, 922, 961, 965, 970, 972,**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **160, 213, 530, 608, 620, 623, 904**

KING RALPH—(1 hr. 45 min.; 1991) Rounded jaws, thick curly hair, tumbling stomach, and great wiggling hams—John Goodman is a supremely volatile physical object. All the good moments in David Ward's obvious, unimaginative comedy come out of Goodman's physical bulk, the abundant flesh bursting the banks of propriety. The royal family of England is wiped out—electrocuted in a photo session that goes awry; a furious and anguished search for an heir to the throne turns up an American living in Las Vegas named Ralph Jones (Goodman), a fifth-rate lounge performer, beer-belly slob, loser, and quitter. What follows are 101 varieties of bull-in-the-china-shop jokes. Goodman does deft work with a teacup that gets stuck on one of his portly fingers, and there is a spectacular bit at a royal banquet in which a game hen squirts away from his plate and causes a rushing domino-row toppling of wine- and water glasses from one end to the other of a lengthy table. With Peter O'Toole as the superbly contemptuous royal secretary whose hauteur, it turns out, is fueled by deep reverence for the monarchy, and John Hurt as a slimy lord who hopes the "usurper" Ralph will become a total disaster and abdicate so he himself can grab the throne. Written and directed by David S. Ward. (3/4/91) PG-13. **11, 19, 24, 31, 38, 52, 68, 87, 150, 152, 160, 209, 210, 211, 213, 217, 222, 300, 304, 314, 317, 319, 406, 503, 504, 522, 524, 530, 606, 608, 610, 612, 618, 621, 625, 634, 706, 723, 724, 755, 800, 902, 905, 933, 952, 953, 961, 964, 965**

L.A. STORY—(1 hr. 35 min.; 1991) A helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **18, 33, 60, 85, 219, 304, 307, 313, 315, 319, 507, 512, 514, 517, 522, 527, 532, 600, 602, 606, 608, 610, 621, 625, 627, 634, 702, 704, 709, 724, 802, 809, 817, 904, 907, 921, 965, 969, 972**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **20, 33, 54, 160, 209, 530**

MISPLACED—(1 hr. 38 min.; 1991) When a mother and her son move from Poland to America in 1981, they realize that life beyond the Iron Curtain is sometimes just as harsh. John Cameron Mitchell and Elzbieta Czyzewska star, and Louis Yansen directs. NR. **13**

★**MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9, 38, 55, 200, 206, 219, 314, 503, 523, 533, 534, 603, 613, 619, 634, 638, 715, 912, 916, 917, 921, 931, 961, 971**

★**THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

THE NEVERENDING STORY II—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **33, 157, 214, 304, 319, 406, 517, 521, 530, 608, 610, 706, 755; 805, 953, 969, 970**

NEW JACK CITY—(1 hr. 37 min; 1991) Mario Van Peebles stars in and directs this story of an urban drug lord and the policemen working to bring him to justice. A modern look at big-city crime that co-stars Judd Nelson and Ice-T. R. **209, 222, 300, 310, 532, 625, 723**

NOTHING BUT TROUBLE—(1 hr. 35 min ; 1991) Dan Aykroyd writes, directs, and stars in this off-the-wall comedy about a time-warped New Jersey hamlet that entraps two Atlantic City–bound New Yorkers and their rich Brazilian clients. Chevy Chase and Demi Moore star, while John Candy tackles a dual role. PG-13. **19, 37, 160, 200, 313, 406, 625, 723, 724, 905, 969**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallström bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallström has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. (1/28/91) R. **3, 19, 61, 87, 155, 310, 315, 503, 524, 533, 616, 627, 753**

REVERSAL OF FORTUNE—(1 hr. 50 min.; 1990) Jeremy Irons plays Claus von Bülow with an edge of mordant fantasy and hollow-eyed, ghoulish elegance—Von Bülow with a touch of Boris Karloff—in this brilliantly elegant, subtle, and funny movie that Nicholas Kazan (screenwriter) and Barbet Schroeder (director) have made from the scandalous murder case. As Kazan and Schroeder tell it, Harvard law professor and ace defense attorney Alan Dershowitz (Ron Silver), the defender of lost causes and celebrated scoundrels, assembles a scruffy team of associates, students, and ex-students who pick apart the evidence that convicted Von Bülow; they then mount a successful appeal through the Rhode Island State Supreme Court. The movie is a complexly layered, ambiguous, and wonderfully suggestive account of the events. We see many versions of the ghastly Newport life of Claus and Sunny (Glenn Close), and though no final version of Sunny's fateful slip into irreversible coma is offered, we can make some substantial guesses about what happened. This is also the most potent screen satire of the upper class in this country since Citizen Kane. The life of Sunny and Claus, zombies in the ice palace, has a strange, frozen sadness. With a frightening and finally moving performance by Glenn Close as Sunny, who, in this telling, longs for oblivion. Ron Silver plays defense attorney Alan Dershowitz. (10/29/90) R. **38, 52**

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—(1 hr. 58 min.; 1991) Tom Stoppard's 1967 play was a theatrical stunt that developed metaphysical overtones. Stoppard turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience saw *Hamlet,* so to speak, from the wings, the two men hung about Elsinore, overhearing bits of the intrigue at the court, puzzling over their instructions from the King and Hamlet's more antic remarks. This bizarrely skewed theatrical spectacle became a way of asking what any of us is doing in his place and time. Does any of us have a part in the story? But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage*. In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2/11/91) PG. **3, 43**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) Satire can be cruel to middle age. In Paul Mazursky's new movie, an upper-middle-class Los Angeles couple—Nick (Woody Allen), a successful sports lawyer, and Deborah (Bette Midler), a best-selling writer-psychologist—have acquired a depressing sourness. In the deluxe Beverly Center, where they are shopping for presents on their sixteenth anniversary, each reveals an adulterous affair, and their marriage almost dissolves. Mazursky usually has complete mastery of tone with this sort of material, so one is amazed by the petulant, nagging jokes, the perceptions that are more deflating than funny. Nick and Deborah appear baffled by their own lies, and when they turn defensive and self-justifying we feel embarrassed for them. The symmetrical structure, with each character confessing and then getting furious with the other's confession, feels thin, like the interlocked jokes of a cabaret revue skit (Mazursky used to write such skits years ago). Midler works up a briskly professional air for Deborah that kills half of one's interest in her. Both Allen and Midler are required to play the scenes realistically, but as performers, they are naturally too stylized for such a trite, knowing, "psychological" approach to marital weariness. The movie is not a dud—there are a few jokes—but it leaves one with an almost mournful sense of disappointment. (3/4/91) R. **9, 26, 40, 55, 66, 85, 152, 160, 214, 215, 219, 301, 306, 311, 319, 505, 507, 511, 513, 520, 523, 524, 530, 606, 608, 611, 612, 618, 621, 625, 638, 703, 709, 715, 722, 753, 801, 809, 816, 820, 904, 919, 964, 965, 968, 969, 970, 971**

SHIPWRECKED—(1 hr. 33 min.; 1991) Instead of persuading them to sell the farm, a young Norwegian decides to work at sea for two years to rescue his debtor parents. But in this feature directed by Nils Gaup, Hakon (Stian Smestad) learns that life at sea can be much more cruel than life on the farm, especially when he's dealing with the likes of evil pirate John Merrick (Gabriel Byrne). PG. **13, 21, 36, 44, 66, 150, 152, 155, 160, 204, 208, 210, 211, 218, 300, 301, 307, 309, 400, 406, 504, 506, 510, 512, 601, 517, 522, 530, 606, 608, 610, 619, 625, 634, 636, 705, 712, 753, 756, 764, 803, 815, 818, 819, 902, 918, 921, 930, 933, 938, 950, 953, 962, 965**

★**THE SILENCE OF THE LAMBS—**(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 24, 32, 85, 152, 155, 157, 160, 203, 204, 210, 214, 216, 300, 302, 304, 305, 315, 317, 319, 401, 500, 505, 506, 509, 512, 514, 526, 610, 612, 617, 639, 708, 709, 714, 753, 755, 759, 807, 900, 905, 922, 933, 950, 952, 953, 965**

THE SLEAZY UNCLE—(1 hr. 45 min.; 1989) While recuperating at an ultra-pricey clinic, Luca (Vittorio Gassman) realizes he'll need some help paying the bills. He calls on his rich, long-lost nephew Riccardo (Giancarlo Giannini) to settle the account. What promises to be a happy reunion turns into a series of comic confrontations. Directed by Franco Brusati. NR. **9**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) An inane thriller, directed by the normally excellent Joseph Ruben. Julia Roberts plays a young woman married to a creepy perfectionist who insists that she arrange the bathroom hand towels side by side, with not even an edge overlapping. In their luxurious but sterile Cape Cod beach house—all huge windows on the sea and gleaming surfaces—the husband, an investment banker (Patrick Bergin), demands flawless dinners, slaps his wife around, and sadistically makes love to her with the "Dies Irae" section from Berlioz's *Symphonie Fantastique* playing in the background. Staging her own death, she escapes from him, settles anonymously in the Midwest, and falls in love with a college drama teacher (Kevin Anderson) who has a nice fuzzy-wuzzy beard. The teddy-bear lover is not a perfectionist; he burns the food when he tries to cook. Eager to loosen up this frightened woman, he takes her to the costume department of the college theater and encourages her to dress up in floppy hats—there is even, Heaven help us, a floppy-hat montage. One waits, with the certainty a clock must feel as it approaches midnight, for the dread husband to realize that she is alive and to come after her. (3/4/91) R. **7, 19, 25, 48, 80, 152, 152, 157, 200, 211, 217, 218, 219, 313, 315, 319, 406, 500, 505, 516, 517, 519, 530, 532, 600, 608, 611, 619, 621, 625, 700, 705, 706, 724, 756, 818, 902, 920, 937, 967, 972**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9, 44**

TAXI BLUES—(1 hr. 50 min.; 1990) This Soviet film, written and directed by Pavel Lounguine, has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of the life in front of him. Lyosha is perhaps a genius but also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. This male *folie à deux* is played out against a background of ragged back alleys, squalid police stations, and dank apartments. The movie has affecting and intense moments but can be taken seriously only as a raucous and bitter symptom of Soviet unhappiness. (2/4/91) NR. **81, 534**

★**THE VANISHING—**(1 hr. 47 min.; 1988) This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. Saskia's kidnapper is Raymond Lemorne (Bernard-Pierre Donnadieu), a middle-class husband and father, an odd-looking man, large, soft, with an unattractive orange tuft of beard and rather malicious eyes. He is, it turns out, one of those philosophical murderers who have haunted European fiction since Dostoevski's Raskolnikov, a man who needs to go over the edge to see what he is capable of. The *Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

★**VINCENT & THEO—**(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once they do, each leans toward the other, crying out across open spaces. The movie, which was written by Julian Mitchell, traces the relationship of Vincent (Tim Roth) and kid brother Theo (Paul Rhys)—their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **3**

REVIVALS

★**1900—**(5 hrs. 11 min.; 1977) The restored, uncut version. Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. The stellar international cast and English soundtrack can be disorienting, and Bertolucci's poetic conceits occasionally fall flat, but the film as a whole is quite gripping. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. (2/25/91) NC-17. **1**

REBECCA—(2 hrs. 10 min.; 1940) Joan Fontaine is the terrified bride, Laurence Olivier the glowering lord of the manor, and Judith Anderson the evil housekeeper in this enthralling modern Gothic. Directing from a script by Robert E. Sherwood and Joan Harrison, which was based on Daphne du Maurier's novel, Alfred Hitchcock injects his characteristic blend of fear, wit, and sex. **8**

SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS—(1 hr. 42 min.; 1989) Two mischievous housemen unleash their passions on their wealthy women employers. With Jacqueline Bisset, Wallace Shawn, and Ed Begley Jr. Screenplay by Bruce Wagner. Dir. Paul Bartel. R. **10**

THEATER
LISTINGS

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BROADWAY

Now Playing

ASPECTS OF LOVE—Sarah Brightman stars in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. Featured in the cast are Barrie Ingham, Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. Ms. Brightman does not perform Wednesday evening or Saturday mat. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. **Broadhurst Theater**, 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

CLOSED

LA BETE—David Hirson's comedy focusing on a French theatrical troupe touring the regions under the aegis of the Prince of France; directed by Richard Jones. Featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johan Carlo, Dylan Baker. Monday through Saturday at 8; Wednesday and Saturday at 2; $30 to $45. **Eugene O'Neill**, 230 West 49th Street (246-0220).

CLOSED

THE BIG LOVE—Tracey Ullman plays Florence Aadland (mother of Errol Flynn's teen-age pal Beverly), in a one-woman show based on the book of the same name by Mrs. Aadland and Tedd Thome, and focusing on the "behind the headlines" story of the affair; directed by Jay Presson Allen. Tuesday through Saturday at 8, Wednesday and Saturday at 2; Sunday at 3; $32.50 to $45. At the **Plymouth Theater**, 236 West Forty-fifth Street (239-6200). 2 hrs.

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater**, 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. With Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, Gary Schwartz. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3; $25-$55. **Gershwin,** 51st Street west of Broadway (586-6510). 2 hr. 40 min. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), John Schneider (the baron, Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (the gigolo), and Yvonne Marceau (the countess). Monday-Saturday at 8, Saturday at 2; Wednesday at 2, $40 to $60. Opened: 11/12/89. **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey are the stars of Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, and tear-jerking play, set in 1942, focusing on a German-Jewish termagant-grandmother (Worth) who rules her house with an iron fist, and also runs a candy store; staged consummately by Gene Saks. Her two teenage grandsons move in with her when their father goes south to sell scrap iron. The ensemble acting, with Mark Blum, Danny Gerard, Jamie Marsh, and Lauren Klein, is flawless. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. At the **Richard Rodgers Theater,** 226 West 46th Street (246-0102). 2 hrs. and 30 mins. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Robert Westenberg, J. Mark McVey (as Jean Valjean), Christy Baron, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Rohn Seykell, Ed Dixon, Evalyn Baron, and Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday through Saturday at 8, Sunday at 3, Saturday at 2; $25 to $60; Wednesday at 2, $25 to $50. Opened: 3/12/87. 200 tickets are available at $16 at the box office Monday through Thursday for students and senior citizens with valid I.D.s. At the **Imperial Theater,** 249 West Forty-fifth Street (239-6200). 3 hrs. and 15 mins. ● ● **IRLS**

MULE BONE—Akosua Busia, Eric Ware, and Kenny Neal star with Robert Earl Jones in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community and revolves about Southern black society; directed by Michael Schultz. Featured in the cast are Joie Lee, Samuel E. Wright, Frances Foster, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday through Saturday at 8, Wednesday and Saturday at 2 and 3; $25 to $35; closes 3/17. A Lincoln Center production at the **Ethel Barrymor,** 243 West Forty-seventh Street (239-6200). 2 hrs. and 15 mins. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. The book and lyrics are by Lynn Ahrens, the music is by Stephen Flaherty; the choreography is by Graciela Daniele who is also the director. Featured in the cast are Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 min. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel, lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who lurks beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (the Creature's protegé and true love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. **Majestic Theater,** 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, and Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes Theater,** 240 West Forty-fourth Street (246-0102). 2 hrs. and 15 mins. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. Featured in the cast are Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, and Ian Westerfer. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, $32.50 to

$42.50; Wednesday at 2, $27.50 to $37.50. Opened: 11/11/90. **Brooks Atkinson Theater**, 256 West 47th Street (719-4099). 2 hr. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, and Mari Nelson. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35 to $45. At the **Vivian Beaumont Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and the plot focuses on a Vietnam veteran, now a successful contractor, who is forced to come to contemporary terms with his war and post-war experiences; directed by Robert Falls. Featured in the cast are Robert Sean Leonard, Lisa Eichhorn, and Kathryn Erbe. Monday through Saturday at 8, Wednesday and Saturday at 2; $12 to $24. At the **Belasco Theater**, 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins. **IRLS**

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36 to $40. At the **Circle in the Square Theater** (uptown), Broadway and West Fiftieth Street (239-6200). 2 hrs. and 35 mins.

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSENT FRIENDS—Alan Ayckbourn's 1975 comedy about a group of friends reunited after many years; directed by Lynne Meadow. Featured in the cast are David Purdham, Brenda Blethyn, Gillian Anderson, John Curtess, Ellen Parker, and Peter Frechette. Tuesday-Saturday at 8, Sunday at 7; through mat. on 3/24; $35. Manhattan Theater Club production at the **City Center**, 131 West 55th Street (581-7907).

AND THE WORLD GOES 'ROUND—*The Songs of Kander and Ebb*. A musical entertainment celebrating the 26-year body of works of composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Bob Cuccioli, Karen Mason, Brenda Pressley, Jim Walton, and Karen Ziemba. Tuesday through Saturday at 8, Sunday at 3, Saturday and Wednesday at 2; $35. **Westside Repertory Theater**, 407 West Forty-third Street (246-6351).

BLUE HEAT—A multi-media theater piece written, directed, and designed by John Jesurun, exploring the dimensions of non-verbal communication. Featured in the cast are Oscar de la Fe Colon, Sanghi Wagner, Divina Cook, Eileen Vega, Larry Tighe, and Michael Tighe. Wednesday through Saturday at 8, Sunday at 3; through 3/24; $12. At the **INTAR Two Theater**, 508 West Fifty-third Street (279-4200).

CANDIDA—Laurie Kennedy has the title role in this George Bernard Shaw classic about a suburban London matron in the 1890s who must make a choice between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. With Guy Paul, Victor Raider-Wexler, Christopher Mixon, Alice White. Thursday & Friday at 8, Wednesday & Saturday at 2 & 8, Sunday at 3; $20-$24; through 3/31. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. At the **INTAR Theater**, 420 West Forty-second Street (279-4200).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DOUBLE BILL—Arthur Schnitzler's one-acters: *Countess Mitzi*, about a famous actress who longs to retire from the stage and marry; directed by Tom Bloom; *The Farewell Supper*, tells of a ballerina who adores the charms of men as well as champagne; directed by Frank Geraci. Featured in both playlets are Robin Leslie Brown, Joanne Camp, Hank Wagner, Arnie Burton, Richard Seff, Richard Bourg, and Stuart Lerch. Through 3/23; Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; $12. **The Pearl Theater**, 125 West Twenty-second Street (645-7708).

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

A FIERCE ATTACHMENT—A one-woman play adapted by Edward M. Cohen based on the memoir by prize-winning journalist Vivian Gornick and starring Tovah Feldshuh. The writer battles often with her old-fashioned mother about money, love, and politics. Tuesday, Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 5:30; $19-$22; through 3/24. **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. With Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis on piano. Opened: 9/15/88, and still going strong, and ever-changing. Wednesday-Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East**, 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

HAUNTED HOST—In Robert Patrick's play, Harvey Fierstein stars as a Greenwich Village writer who is already haunted by the memory of his young protegé when the dead man's double walks into his life; directed by Eric Conklin. With Jason Workman. Wednesday through Sunday at 8; through 3/17; $12. **La MaMa E.T.C.**, 74A East Fourth Street (475-7710).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis; music by Philip Glass. Larry Bryggman plays King Henry, Thomas Gibson is Prince Hal, Jared Harris has the role of Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 3/31; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). At the **Public Theater**, 425 Lafayette Street (598-7150).

I CAN GET IT FOR YOU WHOLESALE—A thirtieth-anniversary revival of the Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. With Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Alix Korey, Sam Brent Riegel, Carolee Carmello, and Deborah Carlson. Story follows the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. Tuesday-Saturday at 8, Sunday at 2 and 7; $30. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (633-9797).

JEKYLL IN CHAMBER—A music-theater piece based on the R.L.Stevenson classic; adapted and directed by Joann Green; music by Brad Ellis. Frank Licato as Jekyll/Hyde heads the cast with James Bundy, Ruth Adams, and Ian Johnson. Tuesday through Saturday at 8, Saturday at 3; 3/6 through 23; $12. (3/8, theater is dark.) A Playwrights Preview production at the **Mazur Theater**, 555 East 90th Street (996-7287).

JUBA—Musical with book and lyrics by Wendy Lamb, and music by Russell Walden, based on the life of a street dancer (Kevin Ramsey) and his rivalry with an Irish jig dancer (James Brennan); directed by Sheldon Epps; choreographed by Mercedes Ellington. Featured in the cast are Steve Boles, Katherine Buffaloe, Ken Prymus, Terri White, Mark Hardy, and Lawrence Clayton. Wednesday through Saturday at 8, Saturday and Sunday at 3, Thursday at 2; $25 to $18; through 3/10. At the **Dimson Theater**, 108 East Fifteenth Street (279-4200).

JUDGMENT DAY—A revival of Odon von Horváth's play, set in a world torn apart by joblessness, increasing inflation, and governmental inefficiency; directed by Edward Berkeley. Thursday, Friday, Monday at 8, Saturday at 3 and 8, Sunday at 3; 3/7-24; $12. A Willow Cabin Theater production at the **Samuel Beckett Theater**, 412 West 42nd Street (886-1889).

THE LEARNED LADIES—Jean Stapleton stars in Molière's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. Through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8 (a Saturday matinee, 3/9, at 2); $22-$24. **CSC Repertory Theater**, 136 East Thirteenth Street (677-4210).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater**, 2033 Fifth Avenue (427-5615).

LIFE DURING WARTIME—Keith Reddin's story talls of a young, eager salesman of home security systems who falls in love with his first customer; directed by Les Waters. Featured in the cast are Welker White, Leslie Lyles, Jim Rebhorn, W. H. Macy, Matt McGrath, and Bruce Norris. Tuesday through Sunday at 7:30, Saturday and Sunday at 3; $20; through 3/17. A Manhattan Theater production at the **City Center**, Stage Eleven, 131 West Fifty-fifth Street (581-7907).

LIGHT SHINING IN BUCKINGHAMSHIRE—Caryl Churchill's play is set in 1647 ad focuses on the struggle of the common people in Cromwellian England to gain control over their future; directed by Lisa Peterson. Featured in the play are Shona Tucker, L. Peter Callender, Cherry Jones, Philip Goodwin, Bill Camp, and Steve Hofvendahl. Tuesday through Saturday at 8, Sunday at 4 and 7:30; through 3/10; $22. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

LISTEN TO ME—Gertrude Stein's 'game' play is an existential vaudeville about time, space, and meaning, in a universe where all things are relative; directed by Cheryl Faver. Featured in the cast are Brennan Murphy, Suzy Fay, Bruce Katzman, Joseph Fuqua, and Kirk Jackson. Previews 3/14-17, Thursday-Saturday at 8, Saturday and Sunday at 2 ($10); opening 3/19 at 8; then 3/20 through 31 ($25), Tuesday through Saturday at 8, Saturday and Sunday at 2 ($12). A Gertrude Stein Repertory production in its new home at the **Ohio Theater**, 66 Wooster Street (662-4495).

THE LITTLE TOMMY PARKER CELEBRATED COLORED MINSTREL SHOW—Carlyle Brown's play, directed by Douglas Turner Ward (also featured in the cast), depicts the lives of black performers at the turn of the century, their trials, aspirations, and tenacity. The cast of six also includes O. L. Duke and Charles Weldon. Through 3/31: Thursday, Friday, Saturday at 8, Saturday at 3, Sunday at 3 and 7 (Wednesday at 3 and 8 on 3/20 and 27 only); $25 to $28. A Negro Ensemble Company production at **The Master Theater**, 310 Riverside Drive at West 103rd Street (663-8170).

MACBETH—This Shakespeare classic is set in the 1927 Chicago underworld; directed by A. M. Raychel. Featured in the cast are Dennis Hayes as Macbeth, Abby White as Lady Macbeth, David Warren as Macduff, Vin Knight as Malcolm, Steven McElroy as Ross, N. Richard Arif as Banquo, and Dorie Scherma, Roseann Kitson, and Patricia Tzermias as the three witches; plus seven more. Thursday, Friday, and Saturday at 8:30; Saturday at 2:30; 3/9 to 4/6; $15. **Theater-Studio**, 750 Eighth Avenue (719-0500).

THE MAIDS—An all-male production of Jean Genet's modern classic, wherein two sisters, the maids of a young and beautiful mistress struggle to escape the unbearable degradation of their positions and their own self-disgust through a deadly game of make-believe; directed by Anne de Mare. Featured in the cast are Alfred Preisser, Paul Todaro, and David Walters. Wednesday through Saturday at 8; $10. An Independent Theater Company production at the **House of Candles Theater**, 99 Stanton Street (353-3088).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part II*, Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a twenty-member cast and eighteen new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50 to $22. **American Place**, 111 West 46th Street (840-3074).

MANHATTAN PUNCH LINE—Evening A: *Variations on the Death of Trotsky*, by David Ives; *Gorgo's Mother*, by Laurance Klavan; *Gangster Apparel*, by Richard Vetere, and *Stay Carl Stay*, by Peter Tolan. Evening B: *The Experts*, by Bill Bozzone; *Fore Play or the Art of the Fugue*, by David Ives; *The Staged Reading*, by Michael Panes; *Christmas Rules*, by Craig Wright and Louis Scheeder. Monday through Sunday at 8, Saturday and Sunday at 3; $10 to $12; through 3/10 (phone theater for specific dates). **Judith Anderson Theater**, 422 West Forty-second Street (279-4200).

MARIA—Singer/actress Elinor Amlen wrote and performs in this one-woman play about Maria Callas, alone in Paris, who reflects on her life before, during, and after her involvement with Onassis; accompanied at the piano by Daniel Faltus; Peter Schlosser directs. 3/10, 17, 4/14, 21, 28, at 7:30; $15. At **Theater 22**, 54 West Twenty-second Street (580-3316).

MOSCOW STUDIO-THEATER—Oleg Tabakov presents in repertory: Aleksandr Galich's play *My Big Land* (3/8 at 8, 3/9 at 2 and 8, 3/10 at 3), banned in the Soviet in 1957 because of its Jewish characters; and Aleksandr's *A Teacher of Russian* (3/5, 6, 7 at 8), set in a Soviet hospital run by a corrupt doctor. Audience can rent $2 earphones for instant translation; $20. At the **Triplex Theater**, 199 Chambers Street (618-1980).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be (and perhaps it really is) a good and noble cause. Now featured in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, and Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

OCCASIONAL GRACE—Written by Michael Ahn, Neena Beber, Magdalia Cruz, and Talvin Wilks, play with music and a cast of 35 about several city dwellers as they seek spiritual meaning and faith; directed by Bill Rauch. March 6, 7, 8, 9 at 8; $20. An En Garde Sites production at **St. Peter's Episcopal Church**, 346 West Twentieth Street (274-8123).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ● ●

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PYGMALION—George Bernard Shaw's most popular comedy deals with Professor Higgins (Anthony Heald) and his effort to transform Eliza Doolittle (Madeleine Potter), a cockney flower girl, into an elegamt English duchess type; directed by Paul Weidner. Earle Hyman plays Col. Pickering, Higgins's sidekick, and Charles Keating is Eliza's father. Also in the cast: Anne Pitoniak, Paul Weidner, Page Clements, Edwin McDonough, Annie Murray, Willis Sparks, Pamela Tyson, Joyce Worsley. Tuesday through Saturday at 8, Wednesday, Saturday, Sunday at 2; $25 to $35; 3/6 to 4/23. At the**Roundabout Theater,** 100 East Seventeenth Street (420-1883).

RED SCARE ON SUNSET—Charles Busch's play, set in Hollywood in the 1950s and focusing on a movie actress (played by Busch), who finds out, to her horror, that she is married to a communist; directed by Kenneth Elliott. Featured in the cast are Ralph Buckley, Roy Cockrum, Andy Halliday, Julie Halston, Judith Hansen, Mark Hamilton, and Amy Kolodner. From 3/19. At the **WPA Theater**, 519 West Twenty-third Street (206-0523).

REPERTORIO ESPANOL—*Botanica*, Dolores Prida's play; *Los Jibaros Progresistas*, Manuel Gonzalez's musical about a Puerto Rican farm family; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *Esperando La Carroza*, by Jacobo Langsner; *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation of *The Merry Widow;* Gloria Gonzalez's comedy, *Cafe Con Leche;* Dolores Prida's comedy, La Botanica. Through March. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts**, 138 East 27th Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

ROAD TO NIRVANA—Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of equally towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. With Sundra Santiago, James Puig, and Amy Aquino. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30; 3/7 through 3/24. **At the Circle Repertory Theater Downtown**, 99 Seventh Avenue South (924-7100).

ROMAN SPECTACLE—David Michael Gallagher's play pits the dissolute teenage Emperor Heliogabalus against his mother, the regent Symiamira, in a life-and-death struggle for power of the Empire; directed by the author. Tuesday through Friday at 8; 3/12 to 4/5, and 4/13 to 28; $15. At the **Wings in the Archive**, 154 Christopher Street (627-2961).

A ROOM OF ONE'S OWN—Aileen Atkins stars as Virginia Woolf in an adaptation of the book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

ROOM SERVICE—A revival of the Allen Boretz and John Murray's comedy farce about the hysteria of Broadway, horse management, and shoestring productions; directed by Christopher Cart. Thursday through Saturday at 8, Saturday and Sunday at 2; 3/14 through 24; $15. At **St. Bart's Playhouse**, Park Avenue at Fiftieth Street (751-1616).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. With John Loprieno, Ray Wills, Joel Malina, Nick Corley, David Cantor. Wednesday at 2:30 & 8, Thursday & Friday at 8, Saturday at 2:30 &8, Sunday at 2:30 & 6:30; $35-$37. Opened: 2/25/90. **Circle in the Square Downtown**, 159 Bleecker Street (254-6330). ●

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. Featured in the cast are Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, and Dan Manning. Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. At the **Lamb's Theater**, 130 West Forty-fourth Street (997-1780).

THE SUBSTANCE OF FIRE—Jon Robin Baitz's play tells of the struggle between an "old world" father and his American children for control of their family-owned publishing house; directed by Daniel Sullivan. Featured in the cast are Patrick Breen, Maria Tucci, Sarah Jessica Parker, Jon Tenney, and Ron Rifkin. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $22 to $24. A Playwrights Horizons production at the **Mainstage Theater,** 416 West Forty-second Street (279-4200).

THE SUM OF US—David Stevens's play, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville; and directed by Kevin Dowling, tells of an unconditional love story about a father and his son. The play is set in Australia. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

THE TEMPEST—Shakespeare's exploration of Romance, Revenge, and Reconciliation; directed by Tony Rust, with a completely interracial cast. Thursday through Saturday at 8, Sunday at 2; 3/8-24; $10. A Quinapalus Theater Company production at the **Walker Street Theater**, 46 Walker Street (228-4321).

TWO ONE-ACTERS—Fred Newman's *Mr. Hirsch Died Yesterday*, about childhood in a Jewish ghetto, and *The Store: One Block East of Jerome*, about working-class girls becoming women, based on a short story by Fred Newman. Thursday-Saturday at 8, Sunday at 3; 3/8-31; $15. **The Castillo Cultural Center,** 500 Greenwich Street (941-5800).

AN UNFINISHED SONG—James Mellon's musical revolves around a turning point in the lives of a free-thinking, eccentric musician/composer, a conservative attorney, and their friends; directed by Simon Levy. Featured in the cast are Robert Lambert, Ken Land, Aloysius Gigl, Beth Leavel, and Joanna Glushak. Tuesday through Thursday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27.50. At the **Provincetown Playhouse,** 33 MacDougal Street (477-5048).

WENCESLAS SQUARE—Larry Shue's mixture of comedy and drama, set in Prague, and telling of a professor and his protegé who discuss the meanings of freedom, courage, friendship, and art; directed by David Zarko. Thursday through Saturday at 8:15, Sunday at 3; through 3/10; $10. At the **Theater 22,** 54 West Twenty-second Street (967-7711, ext. 3016).

WHAT I DID LAST SUMMER—A. R. Guerney, Jr.'s story of a youth and his summer-long quest to "discover his potential" in many areas of experience, while his family summers on the shores of Lake Erie. Featured in the cast are Joe Severino, Christopher Healy, Karen Arneson, Jane Edith Wilson, Kawie Atwood, and Susan Barry. Through 3/10; Tuesday through Sunday at 8; $10. A Second Story production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (957-9712).

WHEN WE DEAD AWAKEN—A revival of the Norwegian playwright Henrik Ibsen's classic play, directed by Eve Adamson, which tells about an aging artist (Arnold Rubeck) who, by chance, encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage and adventuresfrom a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

WIRING ELECTRA—William Lannon's backstage comedy/drama piots a scenic designer against a stubborn light man, and a duchess against a stripper; directed by Michael Hillyer. Tuesday, Wednesday, and Thursday at 8; $15; through 3/7. **Wings Theater**,the Archive, lower level, 154 Christopher Street (627-2961).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen in a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. In the ensemble: Harris Berlinsky, Elise Stone, Betty Burdick, Grant Neale, David Cheaney, Bill Mitchell, Francis Henry, and Joe Menino. Show plays in repertory with *When We Dead Awaken (*which see; closes 3/29). A Jean Cocteau Repertory production, at the **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

ANOTHER LANGUAGE—Created and directed by Tom Andrews, performed by Honora Fergusson and Rick Murray, play charts two researchers' experiments while in a research laboratory aboard a spaceship returning to Earth. 3/7 through 10, Thursday through Sunday at 8; $8. A Chutes and Ladder production at the **Downtown Art Company Theater**, 64 East Fourth Street (979-7362).

BEYOND MEASURE—Daniel Schulman and Stewart Schulman's play about a woman, once a promising young concert pianist, now an ordinary black woman seemingly content in her role as suburban wife and mother; directed by Stewart Schulman. Featured in the cast are Yolande Bavan and Gail Nelson-Holgate. 3/6, 7, 8, 9, 11, 12, 13, 14, 15, 16 at 8, 3/9 and 16 at 2; $10. **o Theater**, 31 Bond Street (260-6914).

BRACE UP!—Play, based on Anton Chekhov's *Three Sisters*, in a translation by Paul Schmidt, directed by Elizabeth LeCompte and featuring performers of the Wooster Group, and the translator. Friday through Sunday at 8; $12; through 3/9. At **The Performing Garage,** 33 Wooster Street (966-3651).

CAMP LOGAN—Celeste Bradford Walker's play about the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War I; directed by Yujuan Carrier-Anderson. Featured in the cast are Zaria Griffin, Alvin Walker, Darrell Hughes, Leverne Summers, Kelly LaMarr, Kevin Richardson, and Chaz McCormack. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; 3/7 through 31. At the **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

DON'T STOP THE TRAIN, WE'RE GETTING ON—Dan Foley's series of seven sketches, all dealing with relationships between men and men, women and women, and men and women; directed by Sarala Dee and Dan Foley. 3/7, 8, 9, 10 at 8; $10. **The Play Ground**, 230 East 9th Street (807-4180).

DONUTS and FREDDY—Two one-acters by James Nicola and Peter Campione respectively, directed respectively by Frank Crscione and Regis Bowman, both tell of the intricacies of urban life. Friday and Saturday at 8, Sunday at 3; 3/8-10, 15-17. Senior citizens free. An Italian American Repertory Theater production performed at **St. Francis De Sales School**, 116 East Ninety-seventh Street (330-0482).

FILTHY TALK FOR TROUBLED TIMES—Neil Labute's play, wherein six individuals reveal their most intimate fears, hopes, and regrets about their sex lives in the 90s; directed by Anthony Di Pietro. Featured in the cast are Bert Goldstein, Maureen Joyce, Jon Sperry, Michael Mazzola, and Dan Browning. Wednesday through Saturday at 8; through 3/9; $10. **Theater 603**, 311 West Forty-third Street (765-4852).

FRANKENSTEIN: THE MODERN PROMETHEUS—A musical adaptation of the Mary Wollstonecraft Shelley novel, with book and lyrics by Elizabeth Banks and Tim Maner; music by Steven Cheslik-DeMeyer; directed by Tim Maner. Through 3/10; Tuesday through Sunday at 8; $10. A Tiny Mythic Theater Company production at the **Ohio Theater**, 66 Wooster Street (274-9807).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

GEORGE DANDIN—Albert Bermel's translation of this revival of Moliére's one-act comedy about a bourgeois husband who attempts to trap his well-born wife in her well-known infidelities; directed by Keith McDermott. Through 3/17; Thursday through Saturday at 11 p.m., Sunday at 3; $10. A Great Nose production at the **Cooper Square Theater**, 50 East Seventh Street (353-8411).

GHOSTS—John O'Keefe's theater piece that explores why some spirits get caught between this world and the next; directed by Robert Mariah. Wednesday through Saturday at 8; $10; 3/6 through 30. At **Rapp Arts Mainstage**, 220 East Fourth Street (941-8060).

THE HAM FUNERAL—Patrick White's play explores the coming of age of a young sheltered poet into a very real unprotected world; directed by Santo Fazio; with a cast of ten. Friday through Monday at 7; through 3/11; $5. At the **Common Ground Theater**, 750 Eighth Avenue (969-8748).

HOW THE WORLD GOT WISDOM—A story-theater version of four traditional African tales, featuring African-style drumming and percussion; directed by Jonathan Bank; choreographed by Valerie Rochon. Through 3/17; $6; Saturday and Sunday at 1 and 3:30. **Hartley House Theater**, 413 West 46th Street (666-1716).

THE JERSEY GIRLS—Comedy, written and directed by Larry Manogue, and featuring in the cast William White, Laurie Girlon, Christine Campbell, and Veronica Ferran, telling of two girls from New Jersey who move to California and leave a close friend behind. 3/15, 16, 21, 22, 23, 4/4, 5, 6 at 8; $10. At **Theater 603,** 311 West Forty-third Street (924-0077).

THE KING OF CONNECTICUT—Frank Pugliese's play about a couple who move into their suburban dream home, only to find an older funhouse mirror-image of themselves in the house next door; directed by Jace Alexander. With Gina Gershon, David Strathairn, Timothy Britten-Parker, Frances McDormand. Wednesday-Monday at 8; $10; through 3/18. **Naked Angels,** 114 West 17th Street (727-0020).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677). ● ●

LOOT—The late Joe Orton's farce about money, murder, and "mummy"; directed by Steven Keim. Featured in the cast are Adam Cunningham, Ted Rooney, Anthony John Lizzul, Allyson Suprenant, and Bill Roulet. Thursday through Saturday at 8, Sunday at 3; 3/7 through 24; $10. A Perkasie production at the **Village Theater**, 133 West 22nd Street (924-8699).

MR. DOOM—Ward Morehouse 111's play about former lovers, both actors, who are reunited briefly in a small southern town in 1928; directed by Will Lieberson. Featured in the cast are Martha Whitehead, Peter Thomson, Lynn Wilson, Stan Taub, Tom Lytel, and Steve Shoup. Tuesday through Friday at 8, Saturday at 3 and 8, Sunday at 3; $10; through 3/28. At the **Kaufman**, 534 West Forty-second Street (563-1684).

MURRAY SCHISGAL PLAYLETS—*The Pushcart Peddlers, The Consequences of Goosing, How We Reached an Impasse on Nuclear Energy,* and *The Old Jew* all comment on the human condition. 3/9 to 17 (call for specifics); $15. **Congregation Ansche Chesed**, 100th Street and Wet End Avenue (865-0600).

THE OLD MAID—Zoe Akins's Pulitzer Prize-winning adaptation of Edith Wharton's novella, directed by Derek Todd. About two cousins unwillingly bound together by their love for one child, and the scandalous secret they share. With Barrie Balter, Marc Wolf, Nancy Castle, Kathleen Warner, Joanne Comerford, Seth Newfield, Michael Connors, Colette Corry, Seth Newfeld, and Whitney Kaufman. Thursday-Saturday at 8, Sunday at 3; 3/7 through 30; $10. The Art and Work Ensemble production at the **Synchronocity Space**, at 55 Mercer Street (925-3960).

THE ORPHAN—An early play by David Rabe, relling the *Oresteia*, and examines violence; directed by Paul Berman. Through 3/20 (phone for specifics); $6. A Barnard College production at the **Minor Latham Playhouse**, 117th Street and Broadway (854-2079).

PICNIC—William Inge's comedy about a beautiful girl who throws away stability for the chance of passion and adventure; directed by Stephen Michaels. Wednesday-Saturday at 8, Sunday at 3; $10; through 3/10. Featured in the cast are Kelly Kirby, Guy Davis, and Quint Spitzen. **Second Studio for Actors**, 163 West Twenty-third Street, 4th floor (463-7050).

THE PROPER FIT—The show, directed and designed by Susan Young with a committee, takes a look at work-life in New York's garment district. Setting is a ready-to-wear clothing company. 3/7-9, 14-16, 21-23, 28-30 at 8; $8. **WOW,** 59 East 4th Street (460-8067).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation)*. George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; through 3/27. At the **The Living Theater**, 272 East Third Street (979-0604).

SAVAGE WILDS—Ishmael Reed's satire which follows the adventures of two producers of a game show and their quest to boost the ratings; directed by Rome Neal. Featured in the cast of twelve are Ariana Blue, Pennell Somsen, Bruce Rise, and Renauld White. Thursday through Saturday at 7:30; $8; through 3/16. At the **Nuyorican Poets Cafe Theater**, 236 East Third Street (465-3167).

SEDUCTION, LOVE, AND A CHANGE OF PLANS—Three one-acters: 1. Jules Tasca's *Fantasy Bond*. 2. David Shepard's *Oedipal Agonies*; and 3. *A Change of Plans*; all directed by David Shepard. Featured in the casts are Duane Roper, Howard Arneson, Lynda Lyday, Marjorie Austrian, Susan Keller, Carman Barclay, Sallie Kabash, and Mariann Davatelis. Thursday-Saturday at 8, Saturday and Sunday at 2; $10; 3/7-10. At the **Playlab**, 17 East Thirty-first Street (643-9837).

SKIRTING THE ISSUES—An entertainment with music, written by an ensemble of ten, choreography by Dean Gray, directed by Maggie Lally, additional music by Jonathan Larson. Synopsis: The post-Barbie generation takes aim at everything, from A-Z. 3/7-23, Thursday at 8, Friday and Saturday at 8 and 10.**Repertory Theater,** 162 West 83rd Street (580-6973).

A SUBLIME SCANDAL—Max G. Weine's comedy concerns the dilemma of a loving man enamored of two seductive, strong-willed women, each of whom will brook no rival. Featured in the cast are Deloria Ruyle, Sandra Manos, Cynthia Robin, and Bryan McCormack. Friday and Saturday at 8, Sunday at 3; $10; 3/8-31. **Studio #305**, 119 West 23rd Street (874-4758).

THE TEMPEST—Shakespeare's combination of fairy tale and morality play, in which he explores man's inhumanity to man, directed by Ethel Owens. With Michael Mauldin, Dina Corsetti, Hugh O'Gorman, Hrold Dean James, and Terrence Michael. Friday and Saturday at 8, Sunday at 3; through 3/17; $10. An American Ensemble Company production at the **Saval Theater**, 101 Murray Street (571-7594).

THREE STORIES HIGH—Madeleine Olnek's comedy about the afterlife focuses on a woman who was never able to face her sexuality; directed by Deb Margolin. With Sarah Baldwin, Susan Ziegler, Tom Bondi, Philip Suraci, Elizabeth Tuccillo, Michael Yawney, Christopher Renstrom, Craig Sloane, Jodi Shaw, Lynn Shelton. Thursday-Sunday at 8, through 3/10; $10. Bad Numbers production at**Cooper Square Theater**, 50 East Seventh Street (989-0788).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

TWO PLAYLETS—*The Afterbath,* written and directed by Polly Segal, followed by *The Male Appetite*, written and directed by Valentina Fratti. WithMartha MacCallum, Sarah Brown, Ibi Janko, Leslie Buxbaum, Sally Frontman, Christopher Campbell, and Katherine Donohue. Thursday-Saturday at 8, Sunday at 3; 3/7 through 3/24; $10. Miranda Theater Company at **Alice's**, 432 West 42nd Street (721-6101).

A WALK ON LAKE ERIE—Heather McCutchen's docudrama is about the mysterious disappearance of a small boy in Cleveland; directed by Randy Rollison. With George Vlachos, John Augustine, Chuck Montgomery, Sal Barone, Gary Kimble, Karen DiConcetto, Lillian Jenkins, Louis Falk, Daniel Harrison, Melissa Hurst. Wednesday-Sunday at 8, through 3/24; $12. **HOME,** 44 Walker Street (431-7434).

WHAT THE BUTLER SAW—The late Joe Orton's comedy. 3/7, 8, 9 at 8; $12; directed by Steven Jakuboski. **Theater Ten Ten,** 1010 Park Avenue (879-7669).

WITNESS FOR THE PROSECUTION—Agatha Christie's classic courtroom drama, directed by Kim T. Sharp, in which a young drifter stands trial for the murder of an elderly woman who has made him heir to her substantial estate. Thursday through Saturday at 8; through 3/16; $10. **Good Shepherd-Faith Presbyterian Church,** 152 West 66th Street (666-3955).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

HANNELORE BARON—Collages and box constructions by this artist who died in 1987; 3/9–4/20. Mathes, 851 Madison Ave. (249-3600).

RALSTON CRAWFORD—Paintings, watercolors, drawings, prints, and photographs with marine themes, including images of Fisherman's Wharf, San Francisco, the docks at New Orleans, and studies of boats, fishing nets, and lobster pots the artist observed at St. Gilles, a small fishing village in France; 3/9–4/20. Hirschl & Adler, 21 E. 70th St. (535-8810).

MARIANNE ENGBERG/PIA SCHUTZMANN—Recent pinhole photographs of sea shells/Sidewalk rubbings in graphite on Japanese paper. Through 3/30. Urdang, 23 E. 74th St. (288-7004).

WANG FANGYU—Calligraphic "word pictures" in ink on paper by this 78-year-old Chinese artist; through 3/16. Wender, 3 E. 80th St. (734-3460).

RACHEL V. HARTLEY—Paintings of figures involved in mundane daily activities, in America and South America; 3/12–4/13. Marbella, 28 E. 72nd St. (288-7809).

GWEN JOHN—Works from the late 1890s until the early 1930s, including a rare self-portrait, a cat drawing, studies for paintings, and watercolors that belonged to the artist's patron, John Quinn; through 3/23. Davis & Langdale, 231 E. 60th St. (838-0333).

MARVIN LIPOFSKY—Organic glass sculptures that incorporate Italian filigree cane work; through 3/30. Kaplan, 969 Madison Ave. (535-2407).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

JERRY MCLAUGHLIN—Recent paintings; through 4/2. Stone, 48 E. 86th St. (988-6870).

RICHARD OELZE—A retrospective of paintings and drawings by this German Surrealist; through 3/9. Lafayette Parke, 58 E. 79th St. (517-5550).

JIM PETERS—Constructed paintings that explore "women" as a theme, made with wood, canvas, metal, glass, and found objects; 3/8–4/20. C.D.S., 13 E. 75th St. (772-9555).

ROBERT RAUSCHENBERG—New paintings on metal from the artist's "Borealis" series and works on paper; through 3/7. Knoedler, 19 E. 70th St. (794-0550).

PAUL RUSSOTTO—Abstract paintings that contain autobiographical fragments; through 3/23. Kouros, 23 E. 73rd St. (288-5888).

SUSAN RUPERT—Works on paper that combine watercolor, graphite, and photographs; through 3/31. Books & Co., 939 Madison Ave. (737-1450).

JONATHAN SANTLOFER—Recent works on paper in acrylic, pastel, and charcoal; through 3/30. Graham Modern, 1014 Madison Ave. (535-5767).

DAVID SMYTH—Paintings, drawings, and sculpture in a series titled "360 Degrees of Thought"; through 3/15. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

MAX WEBER/WALTER PACH—Paintings, sculpture, and works on paper that explore his fascination with the human figure/Selected paintings; 3/7–4/6. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

KAREL APPEL—New paintings that maintain his roots to the CoBrA movement, but are now exclusively in black and white, on large and small canvases; 3/7–4/6. Del Re, 41 E. 57th St. (688-1843).

WILLIAM BAILEY—Recent figurative paintings and drawings; through 3/13. Schoelkopf, 50 W. 57th St. (765-3540).

ANNA BIALOBRODA—Paintings that depict enlarged faces as they appear in films projected on a screen; 3/12–4/20. McCoy, 41 E. 57th St. (319-1996).

RONNI BOGAEV/JEANNE ROVEGNO—Paintings of landscapes and still lifes inspired by a visit to Tuscany-/Paintings of figures in interiors; 3/6–30. French, 41 W. 57th St. (308-6440).

CHARLES DE WOLF BROWNELL—Landscape paintings by this Hudson River School artist; through 3/23. Kennedy, 40 W. 57th St. (541-9600).

ALICE DALTON BROWN/POLLY KRAFT—Paintings, pastels, and works on paper that depict sun-dappled porches of Victorian homes in Key West, Florida and upstate New York/Recent still-life and floral paintings. Through 3/23. Fischbach, 24 W. 57th St. (759-2345).

GENEVIEVE CADIEUX—Photographic works by a Montreal-based artist; through 3/23. Kent, 41 E. 57th St. (980-9696).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

JOHN CHAMBERLAIN—New sculpture; 3/8–4/13. Pace, 32 E. 57th St. (421-3292).

JAMES COLEMAN—New works; through 3/23. Goodman, 24 W. 57th St. (977-7160).

DAVID DEWEY—Watercolors of American flags and studies of the steamship Queen Mary in Long Beach, California and Mt. Rushmore; through 3/30. Tatistcheff, 50 W. 57th St. (664-0907).

R.M. FISCHER—Ten large sculptures made with a variety of found and fabricated metals, in a series titled "Fountains"; through 3/23. Janis, 110 W. 57th St. (586-0110).

ROBERT GOODNOUGH—Recent abstract paintings by this second-generation Abstract Expressionist and Color-Field painter; through 3/16. ACA, 41 E. 57th St. (644-8300).

HAROLD GREGOR—Realist landscapes of the Midwest and "Flatscapes" that are more impressionistic, almost abstract aerial views of landscapes; through 3/19. De Nagy, 41 W. 57th St. (421-3780).

PHILIP GUSTON AND CLARK COOLIDGE—Forty-three drawings that were the result of a collaboration between Guston and the poet Clark Coolidge; through 3/9. Lelong, 20 W. 57th St. (315-0470).

DIETER HACKER—New paintings that are conceptual investigations into the artist's studio and its role in the creative process; 3/6–30. Marlborough, 40 W. 57th St. (541-4900).

BROWER HATCHER—Sculptures, drawings, panels, and prints from 1979 to the present, selected by Irving Sandler; through 5/11. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

PHILIP HERSHBERGER—Paintings that depict mysterious expanses of color that could be interior or exterior space, containing symbolic architectural elements such as doors, windows, and stairwells; 3/6–30. Schmidt-Bingham, 41 W. 57th St. (888-1122).

FRANCO KAPPL—Gestural abstract paintings with graffiti that use the "wall" as a motif; through 3/23. Ulysses, 41 E. 57th St. (754-4666).

COLIN LANCELY—New constructed paintings by an Australian artist; through 3/30. Frumkin/Adams, 50 W. 57th St. (757-6655).

FRANCES LANSING—Recent paintings with heavily encrusted surfaces that suggest landcape through a combination of forms and materials; through 3/30. Daverio, 41 E. 57th St. (826-4210).

JOE LASKER—Still-lifes and portraits; through 3/20. Kraushaar, 724 Fifth Ave. (307-5730).

CHRIS MACDONALD—Selected drawings and a bronze sculpture; through 3/23. Baron/Boisante, 50 W. 57th St. (581-9291).

ARINA MALUKOVA/FRED REICHMAN—Figurative and still-life paintings with saturated colors and textured surfaces/Paintings that depict objects from everyday life reduced to their simplest forms. Through 3/9. Siegel, 24 W. 57th St. (586-0605).

JOAN MARTI—Recent works on canvas and paper by this Catalonian artist; 3/6–5/11. Lladro, 43 W. 57th St. (838-9341).

JIM MELCHERT/MELISSA MEYER—A survey of ceramics, photographic works, and drawings/New large-scale paintings that investigate emotional situations, using bold colors and calligraphic brushwork. Through 3/23. Solomon, 724 Fifth Ave. (757-777).

ANDRE METTHEY—Ornamental ceramic works with enamel by this French potter (1871–1920) who collaborated with Derain, Signac, and other Fauve painters; through 3/9. Adler, 41 E. 57th St. (308-0511).

MILO REICE/FRANCISCA SUTIL—Large-scale paintings with figurative and abstract elements based on Homer's *Odyssey*/Small-scale abstract paintings with scraped and burnished surfaces. Through 3/23. Haime, 41 E. 57th St. (888-3550).

MILTON RESNICK/EVA HESSE—His "Straw" paintings of 1981–82 that continued his exploration of the physicality of paint/Works on paper that set out many of the formal and emotional concerns that would come to characterize her sculpture. Through 3/23. Miller, 41 E. 57th St. (980-5454).

CHARLES SELIGER—Small-scale abstract watercolors; through 3/9. Rosenfeld, 50 W. 57th St. (247-0082).

KIMBER SMITH—Abstract paintings from the early 1960s and figurative works from the 70s. At Drake, 50 W. 57th St. (582-5930), through 3/9, and Ross, 50 W. 57th St. (307-0400), through 3/13.

WILLIAM TUCKER—New sculpture; through 3/30. McKee, 745 Fifth Ave. (688-5951).

TIMOTHY WOODMAN/YASUO KUNIYOSHI—Figurative sculptural reliefs constructed of hand-cut, painted aluminum that depict figures from mythology, American history, the ballet, literature, and characters from the artist's daily life; through 4/6/Drawings of the female nude; through 3/30. Zabriskie, 724 Fifth Ave. (307-7430).

SoHo and TriBeCa

JOHN AHEARN/RIGOBERTO TORRES—Wall-mounted lifecast sculptural portraits of his neighbors in the South Bronx/Free-standing lifecast figures made in Puerto Rico over the past year; 3/6–30. Alexander, 59 Wooster St. (925-4338).

RICHARD ARTSCHWAGER—A retrospective of multiples; through 3/9. Alexander Editions, 476 Broome St. (925-2070).

GREG BARSAMIAN—Kinetic sculptures set in a darkened room and illuminated by strobe lights; through 3/27. Cutler, 593 Broadway (219-1577).

LARRY BELL/KENNY SCHARF—New works in mixed-media on canvas/New paintings in acrylic and silkscreen that combine images from popular culture.

Through 3/23. Shafrazi, 130 Prince St. (274-9300).

JOHN BOWMAN—Paintings of lime mineral and nuclear facilities, closed amusement parks, and other deserted areas; through 3/9. Lang & O'Hara, 568 Broadway (226-2121).

CAROLYN BRADY—New large watercolors that depict close-up views of well-known gardens in France; through 3/13. Hoffman, 429 W. Broadway (966-6676).

EMILIE BENES BRZEZINSKI—Monumental wood sculptures; through 3/9. Staib, 8 Greene St. (941-5977).

JERRY BUCHANAN/KEN BUHLER—Abstract paintings on plywood and drawings/Five monoprints. Through 3/16. Walls, 137 Greene St. (677-5000).

STUART BUEHLER—An installation of paintings, drawings, altered photographs, and sculptures titled "...Mosquito and Woman Trouble..."; through 3/23. Jamison Thomas, 588 Broadway (925-1055).

ERIC BULATOV/OLEG VASSILYEV—Paintings with Soviet themes that incorporate literary elements such as large graphic letters and words/Paintings that explore spatial possibilities through the juxtaposition of images of reality, fantasy, and memory. Through 3/12. Kind, 136 Greene St. (925-1200).

CHRIS BURDEN/NANCY SPERO—An eight-foot-long model of a ship titled "Sailing Destroyer" that is an attempt to modify an existing but obsolete destroyer into a sailing vessel/Works on paper and handprinting on the wall. Through 3/9. Baer, 476 Broome St. (431-4774).

TOM BUTTER—New sculptures; through 3/9. Marcus, 578 Broadway (226-3200).

MARINA CAPPELLETTO/JOHN DUGDALE—Paintings dedicated to and inspired by the Medieval painter and architect Giotto di Bondone/A new series of photographs that were shot and printed using the photographic technology available to early photographers. Through 3/23. Wessel O'Connor, 580 Broadway (219-9524).

PATRICK CAULEY/PAM LONGOBARDI—Paintings/Works on canvas and copper. Through 3/23. Sermas, 19 Greene St. (431-5743).

ARTHUR COHEN—Recent abstract paintings; through 4/6. Rosenberg, 115 Wooster St. (431-4838).

COLETTE—Large-scale photographs of dolls dressed in crinkled fabrics that are reminiscent of those worn by the artist in her installations and performances, through 3/9, at Dorsky, 578 Broadway (966-6170); works from the 1970s and 80s, through 4/5, at Rempire, 121 Greene St. (979-1111).

MICHAEL CRAIG-MARTIN—Wall drawings and recent paintings by this Irish-born artist; 3/12–4/6. Nolan, 560 Broadway (925-6190).

ROBERT CUMMING—New paintings; through 3/9. Castelli, 578 Broadway (941-9855).

LINDA DANIELS—Non-objective paintings with complex patterns of marks; through 3/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

CAROL KREEGER DAVIDSON—Recent sculpture and drawings; 3/6–4/6. Humphrey, 594 Broadway (529-0692).

BEAUFORD DELANEY—Paintings, drawings, and pastels by this Black artist who was born in Knoxville, Tennessee in 1901, studied in Boston, and later moved to New York, where he became friends with James Baldwin and Henry Miller; through 3/30. Briet, 558 Broadway (334-0433).

ROMOLO DEL DEO—Sculptures that are made to resemble broken and fragmented classical sculptures; through 3/9. Bridgewater Lustberg, 529 Broadway (941-6355).

ETIENNE DELESSERT—Imaginary portraits, on canvas and paper; through 3/30. Lustrare, 176 Prince St. (274-1880).

JOHN DRURY/SHERRY KERLIN—Sculptures composed of diverse, inexpensive materials such as pennies, plates, tin cans, and blown glass/Small-scale paintings of isolated figures in a stage-like space. Through 3/30. Sharp, 8 Spring St. (966-5888).

ELIZABETH DWORKIN—Recent abstract paintings and drawings; through 3/30. Munroe, 130 Prince St. (226-0040).

TRACY ESSOGLOU/SHENGE KA PHAROAH—Sculptural assemblages of discarded objects retrieved from the streets of New York, the Maine coastline, Greek villages, and other locations/Colored drawings of interlocking figures and abstract spaces on planks of knotted wood. Through 3/9. Baghoomian, 555 Broadway (941-1410).

LAWRENCE FANE—Wall-mounted and free-standing steel sculptures based on landscape; through 3/9. Bace, 584 Broadway (925-3989).

MING FAY—An installation of sculpture executed between 1970 and 1990, in bronze, papier mache, and other materials; through 3/16. Exit Art, 578 Broadway (966-7745).

THOMAS FELLNER/DOROTHY RUDDICK—Small-scale paintings with heavily built-up surfaces that depict a singular, floating object such as leaf/Paintings of classical imagery on panels that rest on a wooden shelf; through 3/30. Condeso/Lawler, 76 Greene St. (219-1283).

AARON FINK/ANDREA BELAG—Recent works on paper-/Monotypes. Through 3/23. Beitzel, 102 Prince St. (219-2863).

MICHAEL FLANAGAN—Small-scale paintings in a series titled "Stations" that explore the paradoxes of time and space and depict landscapes of the American South; through 3/23. P.P.O.W., 532 Broadway (941-8642).

DAN FLAVIN—Fluorescent light sculptures created between 1967 and 1970 titled "'Monuments for V. Tatlin'" which are dedicated to the Russian Constructivist Vladimir Tatlin; through 3/30. Boone, 417 W. Broadway (431-1818).

VICTOR JOSEPH GATTO—Paintings of imaginary underseascapes and other scenes by this self-taught artist (1890–1965); through 3/23. Ricco/Maresca, 105 Hudson St. (219-2756).

PAUL GEORGES—New figurative paintings; through 3/16. Plumb, 81 Greene St. (219-2007).

JOHANNES GIRARDONI—Contructed paintings; through 3/28. Haller, 415 W. Broadway (219-2500).

JOAN GRISWOLD—Paintings that depict urban Americana and architecture; through 3/9. Helio, 588 Broadway (966-5156).

WOODY GWYN—New landscape paintings; through 3/27. Perlow, 560 Broadway (941-1220).

MICHAEL HARDESTY—A sound and light installation; through 3/23. Van Eck, 420 W. Broadway (219-0717).

NEWTON HARRISON AND HELEN MAYER HARRISON—Collaborative proposals for world-wide environmental projects; through 4/6. Feldman, 31 Mercer St. (226-3232), open Wed. until 8.

ELINORE HOLLINSHEAD—Paintings that cross-reference her personal experiences with recollections of an idealized, classical past; through 3/30. Greenberg Wilson, 560 Broadway (966-2024).

JASPER JOHNS—Recent paintings and drawings; through 3/9. Castelli, 420 W. Broadway (431-5160).

KIM JONES—An installation titled "Men's Room"; through 3/30. Lorence-Monk, 578 Broadway (431-3555).

MARTIN KIPPENBERGER—Recent multiples, including "Sockets, 1991," an edition of the artist's worn socks with personalized handsewn nametags; through 3/30. Sylvester, 10 Leonard St. (941-0074).

MICHAEL KIRK/MARK MAHOSKY—Large-scale landscapes in pastel/Small oil paintings of landscapes in eastern Pennsylvania. Through 3/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

GRACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; through 4/6. Witkin, 415 W. Broadway (925-5510).

PETER KRAUSZ—Paintings and a sculptural installation that evoke historical sites through memory; through 3/16. 49th Parallel, 420 W. Broadway (925-8503).

KUBACH-WILMSEN—New stone sculptures; through 3/30. Staempfli, 415 W. Broadway (941-7100).

KATHARINE KUHARIC/DANIEL REYNOLDS—Paintings, watercolors, and drawings that depict humorous compositions of cats, dogs, and flowers, using incongruous shifts of scale and perspective/Black paintings in frames that are shaped like punctuation marks and banners. Through 3/16. Berland Hall, 579 Broadway (274-9580).

MARKUS LUPERTZ—Paintings and drawings from the 1960s including "Dithyrambic" works; through 3/30. Werner, 21 E. 67th St. (988-1623).

DON MACLEAN—Fifteen-foot wall murals that act as title cards, plus wall reliefs, sculpture, and drawings; through 3/28. Viafora, 568 Broadway (925-4422).

ROBERT MANGOLD—Recent small-scale, shaped paintings in muted colors, titled "Studies for the Attic Series"; 3/6–4/6. Cooper, 149 Wooster St. (674-0766).

DAVID MANN/ROBERT LOSTUTTER—New paintings/Watercolors that depict men transforming into birds and birds into men, inspired by the artist's trips to Mexico. Through 3/29. LedisFlam, 584 Broadway (92-2971).

PETER MAYER—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

THOMAS MCANULTY—Small bronze sculptures of chairs, tables, ironing boards, and other everyday objects set within classical Italian Renaissance niches; 3/9–4/13. Weiss, 68 Laight St. (925-7313), Sat. 1–6, open weekdays by appointment.

WILL MENTOR—Small paintings and works on paper; through 3/9. Rubin Spangle, 395 W. Broadway (226-2161).

THOM MERRICK—Two new works, including a motorcycle that has been taken apart and spread out across the gallery, and a wall made to a resemble a wall in a suburban house under construction. Through 3/9. Hearn, 39 Wooster St. (941-7055).

GERRY MOREHEAD—New paintings, in a series titled "Bright Days," that depict the sequence of events in an abstract narrative; through 3/30. Klein, 594 Broadway (431-1980).

ROBERT MORRIS—New paintings and drawings; 3/9–4/6. At Sonnabend, 420 W. Broadway (966-6160) and 65 Thompson Street, 65 Thompson St. (219-2219).

ALBERT OEHLEN—Recent paintings; through 3/9. Luhring Augustine, 130 Prince St. (219-9600).

ALBERT PALEY—Architectural furniture with ornamental metalwork; through 3/9. Fendrick, 568 Broadway (966-2820).

MEL PEKARSKY—Paintings of desert landscapes; through 3/30. Einstein, 591 Broadway (226-1414).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

CLIFFORD RAINEY—Sculptures in glass, metal, stone, and wood that refer to ancient cultures; through 3/24. Heller, 71 Greene St. (966-5948).

DAVID REED—New abstract paintings that contain lush swirling strokes and rectangles; through 3/23. Protetch, 560 Broadway (966-5454).

ROBERT REITZFELD—Paintings that depict silhouettes taken from photographs in family albums, with superimposed images; through 3/30. Brown, 560 Broadway (219-1060).

STEPHANIE ROSE—New paintings; 3/6–4/9. Donahue, 560 Broadway (226-1111).

SHARON ROSENFELD—Romantic landscape paintings; through 3/23. Ingbar, 578 Broadway (334-1100).

MIMMO ROTELLA—Assemblages of torn posters on canvas spanning 1950 to the present by this artist who was member of the Nouveau Realiste movement in Paris; through 3/9. Salvatore Ala, 560 Broadway (941-1990).

DAVID ROW—New abstract paintings composed of shifting multiple panels, painted in colors that refer to the urban industrial environment; through 3/16. Good, 532 Broadway (941-8066).

KARIN SANDER—A site-specific installation for which the artist has created a smaller, slightly elevated floor over the gallery's floor; through 3/30. Bitter-Larkin, 597 Broadway (219-0150).

MARCIA SCANLON—Paintings of objects on tabletops; through 3/13. Davidson, 415 W. Broadway (925-5300).

FRANK SCHRODER—New work; through 3/16. Gibson, 568 Broadway (925-1192).

ARTHUR SECUNDA—Paintings that depict configurations of abstracted, stylized figures; through 3/10. Nahan, 381 W. Bradway (966-9313).

PEGGY SHAW/ANNE POURNY—Paintings that incorporate photographic negatives, Plexiglas, lace, and other materials/Small-scale collages. Through 3/9. Katzen, 475 Broome St. (966-4469).

PETER SHELTON—Small, medium, and large-scale sculptures in bronze, iron, and fiberglass that continue his analysis of interior and exterior space, mass, volume, and physical displacement; through 3/9. Louver, 130 Prince St. (925-9205).

JON SINGER—Recent paintings executed with wall-paper rollers in different patterns; 3/9–4/6. Yi, 249 Centre St. (334-5189).

TONY SMITH—His sculpture, "Ten Elements," from 1975–79, that is a series of ten self-contained monolithic forms; through 3/30. Cooper, 155 Wooster St. (674-0766).

HELEN SOREFF—Recent abstract paintings; through 3/23. M-13, 72 Greene St. (925-3007).

PATRICK STRZELEC—Five large-scale sculptures made with bronze, steel, and copper; through 3/30. Toll, 146 Greene St. (431-1788).

PAT SUTTON—Recent paintings of abstract geometric structures; through 3/9. Zarre, 379 W. Broadway (431-3456).

COLIN THOMSON—Paintings that refer to architecture, totem poles, Chinese ceramics, connect-the-dot games, and cartoons; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

JON TOWER—An installation on the theme of "The Garden of Eden" that includes X-ray photographs, chewed fruit, and objects cast in silver; through 3/23. Alexander, 270 Lafayette St. (941-9094).

RANDY TWADDLE—Large-scale charcoal drawings that depict silhouettes of telephone wires, transformers, and other kinds of electrical technology; through 3/19. Brandt, 568 Broadway (431-1444).

MARY JO VATH—Small-scale paintings that are meticulous renderings of single or grouped objects; through 4/6. Thorp, 103 Prince St. (431-6880).

EMILIO VEDOVA—New monotypes printed at the Garner Tullis Workshop in New York; through 3/13. Auchincloss, 558 Broadway (966-7753).

FRANZ ERHARD WALTHER/SOL LEWITT—New works titled "Reconstructions"/Wall drawings. Through 3/23. Weber, 142 Greene St. (966-6115).

STEPHEN WILLIAMS/GEORGE OHR—Small oil paintings on paper that pair idiosyncratic shapes and color with an underlying cryptic text/Sculptural vessels. Through 3/23. Cowles, 420 W. Broadway (925-3500).

FRED WILSON—A two-part installation with video and sound that investigates primitivism, high and low art, and the impact of colonialism on the museum; 3/9–4/6. Metro Pictures, 150 Greene St. (925-8335).

Other

MAKIKO AZAKAMI—Playful objects made with paper that the artist calls "Paper Toys"; through 4/7. Illustration, 330 E. 11th St. (979-1014).

ELAINE DE KOONING—Portraits painted beween 1939 and 1987, including John F. Kennedy, Frank O'Hara, Edwin Denby, Harold Rosenberg, and others; through 4/19. Brooklyn College, 2118 Boylan Hall, Brooklyn (718-780-5181).

NANCY GRIMES—Still-life paintings that depict crosses, skulls, and other symbolic objects in mysterious settings; through 4/1. St. Peter's Church, 619 Lexington Ave. (935-2200).

SUSAN HAMBLETON—Romantic landscape paintings; through 3/16. The Gallery, 30 Bond St. (505-9668).

GROUP SHOWS

Madison Avenue and Vicinity

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "The Self and the Law," with works by Beblo, Fields, Garwood, Verrochi; through 3/23.

SHEPHERD—21 E. 84th St. (861-4050). 19th- and 20th-century European drawings, paintings, and sculpture, by Colin, de la Pena, Meunier, Rousseau, Schwanthaler, others; through 3/30.

SPANIERMAN—50 E. 78th St. (879-7085). "Artists of Ohio, 1880–1930," with works by Bellows, Burchfield, Duveneck, Farny, Potthast, Twachtman, Whittredge, others; 3/6–5/4.

VANDERWOUDE TANANBAUM—24 E. 81st St. (879-8200). Abstract paintings and sculpture from the 1940s through the 60s; through 4/6.

57th Street Area

DRUTT—724 Fifth Ave. (974-7700). Works by Dominguez, Gentille, Kotula, Natzler, Toubes, others; 3/7–4/6.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works by Braque, Escher, Helleu, Picasso, Redon, others; through 3/30.

MCCOY—41 E. 57th St. (319-1996). "Faces," with works by Bialobroda, Muller, Smith, Tetherow, Wilson; 3/9.

MIDTOWN PAYSON—74 Fifth Ave. (758-1900). American drawings and prints from the 1920s through the 1950s, by Bacon, Cadmus, Kuhn, Lebrun, Prestopino, others; through 3/30.

PRATS—24 W. 57th St. (315-3681). Painted monotypes by Bohary, Frankenthaler, Guinovart, Noland, Tapies, others; through 3/22.

SACKS—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

SoHo and TriBeCa

AUDIELLO—142 Greene St. (966-8830). Works by Barclay, Etkin, Kahn, Stingel; through 3/23.

BUSTAMANTE—560 Broadway (226-2108). "Nordic Art/New York," with paintings, sculpture, and installations by Bjarnason, Hatz, Mortensen, Ratanen, Simonsen; 3/8–30.

BENNETT SIEGEL—140 W. Broadway (385-4434). Works that investigate scale, by Chaiken, Klein, Myers, Opocensky, Ranalli; through 3/23.

BETTAL—137 Duane St. (233-7824). Paintings by Buck, Hall, Karoun; through 3/23.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by Faust, Ferris, Fitzgerald, Maisner, Van Maanen; through 3/16.

COWLES—420 W. Broadway (925-3500). Pottery by Ohr, paintings by Martins, Williams; through 3/23.

CULTURAL SPACE—336 Canal St. (966-6988), Wed.–Sat. 1–6. "World Disorder," with works by Applebroog, Fay, Hatchett, Lundberg, The Peppers, Vicuna, Wodiczko, others; through 3/16.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections San Francisco/Bay Area," with drawings by Beech, Dashiell, Liu, Melchert, Thomas, others; through 3/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). A collection of more than 5,000 menus from Chinese restaurants in all fifty states, curated by Harvey Spiller; through 3/16.

KLAGSBRUN—51 Greene St. (925-5157). Works by Berman, Conner, Defeo, Herms, Jess; through 3/30.

LIPTON—67 Prince St. (925-7140). Works that explore formal issues related sound or breath, by Jacob, McClelland, Rath, Rees, Szymanski; 3/6–30.

NEO PERSONA—51 Hudson St. (406-9835). Works by Blumin, Broitman, Dulfan, Golkova, Shenker; through 3/12.

NOSEI—100 Prince St. (431-9253). Landscape paintings by Bowling, Brooks, Byron, Davis, Deutsch, Gornik, Wegman, others; 3/12–31.

PEARL—420 W. Broadway (966-5506). "Post-War Geometric Concepts, 1945–1990," with works by Albers, Bolotowsky, Jensen, Mangold, Noland, Ryman, Spence, others; 3/6–4/6.

PYRAMID—75 Prince St. (431-3270). Works by Belag, Foley, Grossman, Tannenbaum, VanDermeir, others; through 3/16.

ROSEN—130 Prince St. (941-0203). Works that depict women, by Balkenhol, Currin, De Andrea, Klein, Ramos, Rodchenko, Ruff; through 3/23.

SHAINMAN—560 Broadway (966-3866). Sculpture, painting, and photography by Campanelli, Coyne, Genzken, Maet, Richon, others; through 3/9.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). "Forms of Allusion," with works by Holl, Morelli, Osman, Sherk; through 3/30.

STUX—155 Spring St. (219-0010). "Arte Debole" ("weak art"), with works by Alpegiani, Antinucci, Ghiazza, Pagliasso; through 3/9.

Other

GLASS—315 Central Park West (787-4704), Wed.–Fri. 1–6. Works on paper by Andrews, Cezanne, Gross, Renoir, Soyer, Weber, others; through 3/19.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bowling, Ferrandini, Gornik, Greene, Hershberger, Resika, others; through 3/9.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The Landscape Revisited, from Maine to Key West" with paintings by Albert, Campbell, Henry, Smith, Uchiyama, others; through 3/30.

ROTUNDA—The Brooklyn War Memorial, Cadman Plaza West, Brooklyn (718-875-4031). "On-Site: Columbus Park 1991 Artist-in-Residence Proposals"; "Requiem for a Blue Fluid: A Site-Specific Installation by Eve Andree Laramee"; through 4/6.

RYAN—452 Columbus Ave. (799-2304). Woodcuts by Feldman, Garfinkel, Kunc; through 3/23.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

PHOTOGRAPHY

ADAM BARTOS—Color photographs of the United Nations; through 4/6. Lieberman & Saul, 155 Spring St. (431-0747).

ANNA AND BERNHARD BLUME—Forty-seven Polaroid self-portraits that are assemblages or collages of cut and rearranged individual facial shots; through 3/16. Roeder, 545 Broadway (925-6098).

LOIS CONNER/VAL TELBERG—Panoramic platinum prints taken during extended stays in Turkey, the American Southwest, and New York/Vintage prints from 1948–1953. Through 3/16. Miller, 138 Spring St. (226-1220).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4, Sun.10–3. Free.

MARY HELLER—Black-and-white photographs spanning a ten-year period, including images from the Middle East, Mexico, Nepal, and Peru; through 4/6. Ledel, 168 Mercer St. (966-7659).

PETER HUJAR—Black-and-white portraits and nudes, all taken in New York; through 3/28. Danziger, 415 W. Broadway (226-0056).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

N. JAY JAFFEE—Photographs taken on the streets of New York, Brooklyn, and Coney Island, from the late 1940s through 1955; through 3/23. Photofind, 138 Spring St. (334-0010).

JACQUES-HENRI LARTIGUE—Photographs of people on holiday; through 3/16. Staley-Wise, 560 Broadway (966-6223).

STEFAN LUPINO—Erotic photographs; 3/7–4/13. Neikrug, 224 E. 68th St. (288-7741).

JEFF MERMELSTEIN—Recent color photographs of American families; through 4/5. Camera Club of New York, 853 Broadway (260-7077).

MARTIN PARR—Recent color photographs by this British Magnum photographer that depict the English "comfortable" class engaged in various activities such as shopping and going to gallery openings; through 3/23. Borden, 560 Broadway (431-0166).

P.S. 122—150 First Ave. (228-4150). "Connecting Lives—Documents from the AIDS Crisis," with photographs by Crumley, Gaspar, Hart, McGovern, Rosett, Thode, Wemple; through 3/24.

LUCAS SAMARAS—Recent Polaroid photographs, including panorama assemblages and collaged self-portraits; through 3/30. Pace/MacGill, 32 E. 57th St. (759-7999).

AARON SISKIND—Photographs from all periods of his career; through 3/16. Sikkema, 155 Spring St. (941-6210).

PERFORMANCE

DANCE THEATER WORKSHOP—219 W. 19th St. (924-0077). 3/6–10, Wed.–Sat. at 8, Sun. at 3: Power Boothe in "Once and Once." $12. 3/8 and 3/9 at 11 p.m.: Power Boothe in "Wilderness." $10.

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 3/9 at 8:30: Franklin Furnace presents "Life: A Performance by Eileen Myles." Free.

WOODPECKERS INTERARTS SPACE—170 Mercer St. (219-8284). 3/10 at 7: Lanny Harrison, Steve Corfeine, Steve Gorn, and Robert Elhai in "Ladies, Gentlemen, and Others." $8.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th St. (368-5900), Tue.–Sun. 1–4. Through 3/30: "Invitational Exhibition of Painting and Sculpture."

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces." Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: "Behind the Scenes." Through 4/29: "Manifest Destiny."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: "Romance of the Taj Mahal."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5.

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRAUNCES TAVERN MUSEUM—54 Pearl St. at Broad St. (425-1778). Mon.–Fri. 10 a.m.–4. $2.50, students and seniors $1; free Thurs. Through 8/2: "Capital City: New York After the Revolution." Through 8/2: "To Inspire and Inform: Selections from the Fraunces Tavern Museum Collection." Through 8/2: "George Washington at Fraunces Tavern."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." Through 3/24: "Kazimir Malevich, 1878–1935." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908). **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 3/31: "A Selection of Drawings by H. Siddons Mowbray."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection." Through 3/15: "The International Art Show for the End of World Hunger."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 3/19: "Projects: Stuart Klipper." Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." Through 4/30: "Art of the Forties." 3/9–4/23: "Projects: Michael Craig-Martin."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m. –6. "Building the New York Public Library." Through 4/13 (note: this exhibition is in the Berg Collection of The New York Public Library, and is not open to the public on Thursdays): "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 3/10: "On Paper: The History of an Art."

P.S. 1 MUSEUM—46–01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 3/24: "International Studio Artist Exhibition."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 4/24: "Thomas Woodruff: Loon Ballade." Through 4/14: "Luis Cruz Azaceta: The AIDS Epidemic Series."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 3/17: "Recent Acquisitions and Notable Works from the Permanent Collection." Through 3/17: "From the Studio: Artists-in-Residence."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." Through 4/7: "The Drawings of Jasper Johns." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." Through 5/1: "Abstraction Before 1930: Selections from the Permanent Collection of The Whitney Museum of American Art." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. 3/8–5/11: "American Originals: Selections from Reynolda House, Museum of American Art." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/6 at 10 a.m.: "French and Continental Furniture, Objects of Art, and Tapestries." On view from 3/2. 3/12 and 3/13 at 10 a.m. and 2: "Important United States Stamps and Covers." On view from 3/8.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 3/12 at 10 a.m.: "Toys from the Collection of Lawrence Scripps Wilkinson." On view from 3/8.

DOYLE—175 E. 87th St. (427-2730). 3/6 at 10 a.m.: "Fine English & Continental Furniture, Decorations, and Paintings." On view from 3/2.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/8 at 2 and 3/9 at 10:15 a.m. and 2: "20th-Century Decorative Works of Art." On view from 3/2.

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, March 6

CONCERT FOR PEACE—Verdi's *Requiem*. St. Bartholomew's Choir, William Litton conductor; soloists Gail Limansky, Melanie Sonnenburg, Ronald Naldi, bass LeRoy Lehr; organist William Trafka. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 8. $15, $25.

JUILLIARD STRING QUARTET—Tully Hall at 8. Sold out.

MUSIC TODAY, Stephen Mosko conductor; the Balinese gamelan ensemble Dharma Swara. "Traditions and Transformations: Music of Bali." Merkin Concert Hall at 8. $12.

AMERICAN STRING QUARTET—Mozart's Quartets K. 387, 421, 428. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. $15.

"YOU'RE GONNA LOVE TOMORROW"—Stephen Sondheim revue, with selections from his shows; Michael Lavine music director. Performers are six members of the New York City Gay Men's Chorus and three women guest artists. Harold Clurman Theater, 412 W. 42nd St. 3/6–17, Wed.–Sun. only, at 8. $20.

GARY HAMMOND, pianist. Weill Hall at 8. Sold out.

FOUR NATIONS ENSEMBLE, with a viol consort and lutenist Richard Stone. "A Tale of Two Cities, Music From London and Paris": Renaissance and Baroque works by Haydn, Dowland, Byrd, Guillemain, others. Friends' Meeting House, 15 Rutherford Pl., 15th St. east of Third Ave. (718-622-3695), at 8. $10.

TAMBASTICS—New works written and performed by a new ensemble: flutist Robert Dick, bassist Mark Dresser, drummer-percussionist Gerry Hemingway, pianist-keyboardist Denman Maroney. Alternative Museum, 17 White St. (966-4444), at 8. $8.

PERFORMANCE ON 42ND—"8 in 7: New Ventures in American Music," first-time collaborations. Tonight: *A Sense of Breath,* by choreographer-dancer Mickey Davidson, vocalist-composer Jeanne Lee, writer Ntozake Shange, with bassist Carline Ray, percussionist Newman Baker. Sculpture Court, Whitney Museum of American Art at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

JOHN CAMPBELL, pianist. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

MARY JO PAGANO, pianist/**ARMEN ANASSIAN,** violinist/**ANDREW SMITH,** cellist. Works by Brahms and Beethoven. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

JUILLIARD CONCERTS IN THE GARDEN—Violinist Dimitri Berlinsky, pianist Rohan Da Silva. Works of Tchaikovsky, Chausson, Bloch. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

OMNI ENSEMBLE—Hyla's Quartet (N.Y. premiere); Roussel's Trio; Haydn's Flute Quartet No. 5; Schumann's Piano Quartet. Brooklyn Conservatory of Music, 140-26 Franklin Ave., Flushing (718-339-6706), at 8. $8.

JULIUS GROSSMAN ORCHESTRA—Music of Elgar, Mozart, Johann Strauss, Copland. Francis De Sales Hall, Beach 129th St. and Rockaway Beach Blvd., Rockaway, Queens, at 1. Free.

Thursday, March 7

NEW YORK PHILHARMONIC, Christopher Keene conductor; soprano Arleen Auger. Mozart's Symphony No. 19 and "Ch'io mi scordi di te . . . "; Ravel's *Sheherazade;* Piston's Symphony No. 4. Avery Fisher Hall at 8. $10–$43.

ORATORIO SOCIETY OF NEW YORK, Lyndon Woodside director; soloists Jayne West, Rebecca Russell, Carl Halvorson, Richard Zeller. Mozart's *Requiem* and Mass in c. Carnegie Hall at 8. $12–$35.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; guitarist Angel Romero. Pergolesi's Sinfonia, "O Frate'nnamorato"; Prokofiev's Sinfonia in A; Rodrigo's Concerto for Guitar and Orchestra, "Rincones de Espana" (world premiere); Debussy/Satie's *Gymnopedies* Nos. 1 and 3; "Groupe des Six": *Les Maries de la Tour Eiffel.* Alice Tully Hall at 8. $18, $25.

NEW YORK PHILOMUSICA CHAMBER ENSEMBLE—Villa-Lobos's *Troiseme Trio;* Sir Roland Hanna's *Desert Knights* (N.Y. premiere); Dvorak's Quintet in G Op. 77. Merkin Concert Hall at 8. $18.

DA CAPO CHAMBER PLAYERS—20th-anniversary concert. Premieres of works by Adolphe, Albert, Gibson, Perle, Ran, Schuller, Wilson, Wyner, Tower. 92nd Street Y at 8. $15.

HAYDN FESTIVAL—Andras Schiff director and pianist; Takacs String Quartet, violinist Yuuko Shiokawa, cellist Boris Pergamenschikow. Metropolitan Museum at 8. $16.

SOVIET-AMERICAN YOUTH FESTIVAL—Performers from both countries, ages 9–18. Weill Recital Hall at 8. $10.

AMERICAN JAZZ ORCHESTRA, Loren Schoenberg conductor. "Lost Gems of the Big Band Era," with original arrangements of music by Redman, Monk, Sauter, others. Cooper Union Great Hall, 7 E. 7th St. (353-4196), at 8. $18.

MELODIOUS ACCORD, Alice Parker director. "In Praise of Singing": The vocal ensemble, with 16th-century prayers for peace; music by Parker, Kechley, Vaughan Williams, Thomson, Shearing, others; also audience group singing. Central Presbyterian Church, Park Ave. at 64th St., at 8. $10.

"YOU'RE GONNA LOVE TOMORROW"—See 3/6.

EMANUELE SEGRE, guitarist. Works of Giuliani, Albeniz, Milhaud, Paganini. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

TRIO ATLANTIQUE—Music by Faure, Martin, Saint-Saens for piano, cello, violin. Swiss Institute, 35 W. 67th St. (496-1759), at 6:30. Free.

JULIAN GOODWIN, organist. Franck program. St. Paul's Chapel, Broadway and 116th St., Columbia University, at noon. Free.

S.E.M. ENSEMBLE—Music by Jon Gibson, Linda Fisher, Christian Marclay. Auditorium, 26 Willow Pl., Brooklyn Heights (718-243-0964), at 8. $6.

BARGEMUSIC—Pianist Edward Auer, violist Steven Dann, violinist Nai-Yuan Hu, cellist Jian Wang. Piano work to be announced; music of Shostakovich, Schubert, Mozart. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, March 8

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Violist Walter Trampler, cellist Fred Sherry. Guest artists: pianist-composer Lukas Foss, violinist James Buswell, clarinetist Todd Palmer, pianist-organist Alan Feinberg, percussionist Daniel Druckman. Mozart's Sonata for Piano and Violin K. 379; Foss's *Solo Observed;* Wuorinen's *New York Notes;* Schumann's Quartet for Piano and Strings. Tully Hall at 8. $20.

NEW YORK POPS, Skitch Henderson conductor; the Phoenix (Arizona) Masterworks Chorale, soprano Sue Singleton, baritone Dennis Johnson. "The Sound of Their Music: Rodgers and Hammerstein." Works by Rodgers, Zito, Arlen, Porter, Rodgers and Hammerstein, and songs by Romberg, Friml, Kern, others. Carnegie Hall at 8. $12–$50.

ALAN TITUS, baritone, with pianist Mathias Weber. Schubert's *Winterreise.* Weill Recital Hall at 8. $18.

NEW YORK PHILHARMONIC—See 3/7. Tonight at 7: preconcert recital by Philharmonic Ensembles; Mozart's Piano Quintet with Winds, K. 452.

HAYDN FESTIVAL—See 3/6. Tonight, Andras Schiff, Takacs String Quartet, Yuuko Shiokawa, Boris Pergamenschikow, bass-baritone John Shirley-Quirk. Piano Fantasy in c Hob. XVII:4; Trio in e flat Hob. XV: 29; English *canzonettas* Book I; Quartet in B flat Op. 76, No. 4. Metropolitan Musuem at 8. $16.

JON GIBSON ENSEMBLE—"New Dialects/New Dialogues." The composer–woodwind instrumentalist with recent solo and ensemble works; pianist Martin Goldray, percussionist Bill Ruyle, "Blue" Gene Tyranny on synthesizer. Greenwich House, 27 Barrow St. (545-7536), at 8. $10.

MARK SALMAN, pianist. Beethoven piano-sonata cycle: Op. 14, No. 1; Op. 31, No. 1; Op. 31, No. 2; Op. 10, No. 2; Op. 31, No. 3. Friends Meeting House, 15 Rutherford Pl., 15th St. east of Third Ave., at 7:30. $7.

DOUBLE DECKER STRING BAND—John Beam, Bruce Hutton, Craig Johnson, with fiddles, banjos, mandolins, ukuleles, and more. Greenwich House Music School, 46 Barrow St. (864-0344), at 8. $10.

"YOU'RE GONNA LOVE TOMORROW"—See 3/6.

JAZZ AT SIX—Sir Roland Hanna, pianist, and Friends. Tribute to Major Holley. New School, 66 W. 12th St. (741-8058), at 6. $10.

SUE ELLEN MONCRIEF, pianist. Lincoln Center Library at 4. Free.

DRY BRANCH FIRE SQUAD—Bluegrass group, with Ron Thomason. Arts at St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $12, $18.

JULIUS GROSSMAN ORCHESTRA—See 3/6. Tonight at the Free Synagogue of Flushing, 41-60 Kissena Blvd., Queens, at 8. Free.

OMNI ENSEMBLE—See 3/6 for program. Tonight at the

Brooklyn Conservatory of Music, 58 Seventh Ave., Park Slope, at 8. $8.

Saturday, March 9

MAURIZIO POLLINI, pianist. Beethoven's Piano Sonatas No. 7 and No. 8, "Pathetique"; "Diabelli" Variations. Carnegie Hall at 8. $13–$40.

NEW YORK PHILHARMONIC—See 3/7. Also, tonight at 7, pre-concert recital by the Hartt School of Music Wind Symphony; Mozart's Serenade for Winds, K. 375.

BARBARA KRAKAUER, violinist/**NANCY GARNIEZ,** pianist. Sonatas by Mozart, Schubert, Hindemith, Brahms. Weill Recital Hall at 5:30. $15.

HAYDN FESTIVAL—Andras Schiff director and pianist; Takacs String Quartet, violinist Yuuko Shiokawa, cellist Boris Pergamenschikow, bass-baritone John Shirley-Quirk. Metropolitan Musuem at 8. $16.

COSMOPOLITAN SYMPHONY ORCHESTRA, Richard Fletcher conductor; hornist Chris Komer. Beethoven's "Egmont" Overture Op. 84; Strauss's Horn Concerto Op. 11; Mendelssohn's Symphony No. 3, "Scottish." Town Hall at 2. $5.

UNIVERSITY OF NORTH TEXAS CHAMBER ORCHESTRA/A CAPPELLA CHOIR—Mozart-bicentennial program. Alice Tully Hall at 8. $10–$15.

ANDRES LIIGAND, pianist. Chopin, Beethoven, Liszt, Liigand (world premiere). Weill Recital Hall at 8:30. $14, $20.

JAZZ PIANO AT THE Y—Pianist Dick Hyman, cornetist Ruby Braff. Variations on *My Fair Lady, South Pacific,* other music. 92nd Street Y at 8. $15.

DE DANNAN, Irish ensemble, Frankie Gavin and Alec Finn leaders, with guest klezmer clarinetist Andy Statman. Mix of Irish, gospel, and klezmer sounds. Town Hall at 8. $16.50, $18.50.

NELSON, HOUSE OF LORDS—Beacon Theater, Broadway and 74th St., at 7. $22.50.

DAKOTA STATON TRIO/UJC BIG APPLE JAZZWOMEN, with pianist Ahnee Sharon Freeman. K. B. Miller Theater, Broadway and 116th St. (854-7799), at 8. $12.

MUSIC FROM PUERTO RICO/MEXICAN BORDER—Conjunto Melodia Tropical; Santiago Jimenez Jr. y Su Conjunto. Merkin Concert Hall at 8. $15.

GREGG SMITH SINGERS—"In Praise of God and Our Planet Earth": Music of Schuman, Weelkes, Swickard, Andoniadis, Sheila Silver (world premiere), Roxbury, Druckman. St. Peter's Church, Lexington Ave. and 54th St., at 8. $15.

FRED HERSCH, pianist. "Jazz at the Cathedral: Piano Plus . . . " St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $5.

"YOU'RE GONNA LOVE TOMORROW"—See 3/6. Today at 2 and 8. Note: 8 p.m., $30, includes a reception.

JAZZ DES JEUNES, Rene St. Aude bandleader. Haitian sounds, as well as Cuban, Dominican, North American music. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 7:30. $7.

UNITED IN GROUP HARMONY HALL OF FAME—Awards night, with performances by Live Five, The Impalas, The Valentinos, the Ambient Sound Band. Symphony Space at 8. $25, $50.

TRIBUTE TO BELA BARTOK—Soprano Elinor Amilen, pianists Martha Umstead, Eleanor Hancock, violinist Hether Bixler. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

LUCIENNE DAVIDSON, pianist. Lincoln Center Library at 2:30. Free.

ALICIA DE LARROCHA, pianist. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx, (960-8833), at 8. $20–$25.

BROOKLYN PHILHARMONIA CHORUS, Douglas March director. Music by Bernstein, Copland, and Scottish, Welsh, and German music from the Renaissance to today. First Presbyterian Church, Henry and Clark Sts., Brooklyn (718-852-2782), at 8. $6.

SLEEPY LA BEEF—"Rockabilly" music. Arts at St. Ann's, Clinton and Montague Sts., Brooklyn Heights (718-858-2424), at 8. $12, $18.

"OPERA MEETS BROADWAY," Zalmen Mlotek director, pianist, conductor; soprano Carol Toscano, tenor Bernard Fitch, baritone Robert Paul Abelson. Music from Broadway, the Yiddish stage, operetta, and light opera. Forest Hills High School Theater, 67-01 110th St., Queens (718-268-5011), at 8:30. $15.

Sunday, March 10

ORCHESTRA OF ST. LUKE'S, Charles MacKerras conductor; pianist Rudolf Firkusny. Haydn's Symphony No. 100, "Military"; Handel's "Water Music" Suites in G and D; Dvorak's Piano Concerto Op. 33. Avery Fisher Hall at 7:30. $14–$28.

PHILHARMONIA BAROQUE ORCHESTRA, Nicholas McGegan conductor. Avery Fisher Hall at 3. Sold out.

ANTONIO CARLOS JOBIM/STING—Also other performers; concert in benefit of the Rainforest Foundation. Carnegie Hall at 7. $35–$125; or $250 (245-6570).

ELIZABETH HYON, soprano, with pianist William Vaughn Jones, flutist Hae-won Shin. Sacred works by Bach, Handel, Durante, Gounod, Mozart, others. Alice Tully Hall at 8. $15, $20.

MICHAEL WEBSTER, clarinetist, with flutist Leone Buyse, pianist Martin Amlin. Music by Bernstein, Schubert-Webster, Amlin, Webster, Mendelssohn-Webster. Merkin Concert Hall at 8. $13.

FELIX RIVERA-GUZMAN, pianist (N.Y. recital debut). Works by Quinton, Beethoven, Campos-Parsi, Liszt. Merkin Concert Hall at 3. $15.

CHAMBER MUSIC SOCIETY—See 3/8. Today at 5.

HAYDN FESTIVAL—See 3/7. Concluding program: Tonight, Schiff with the Takacs Quartet, Shiokawa, Pergamenschikow.

BEAUX ARTS TRIO—Trios by Hummel, Schumann, Ravel. Town Hall at 8. $4.

MERIDIAN STRING QUARTET—Works of Mozart, Faure, Mendelssohn. Weill Recital Hall at 5:30. $12.

RAMON SALVATORE, pianist. "American Piano Music in the Grand Tradition." Weill Recital Hall at 2. $12.

OMNI ENSEMBLE—See 3/6 for program. Today 3. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3. Free.

ST. CECILIA CHORUS, David Randolph conductor; organist Allen Sever. Kodaly's *Missa Brevis;* Vaughan Williams's *Mass* in g. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. $10.

RIVERSIDE CHOIR/SANCTUARY CHOIR, of the First Congregational Church of Danbury, Conn., John Walker conductor; soloists Barbara Mialma, Dolores Ramsey, John Morrison, Valentin Peytchinov; organist Arlan Sunnarborg. Verdi's *Requiem.* Riverside Church, the Drive at 122nd St. (222-5900), at 3. $10, or other donation. At 2:30: carillonneur Joseph Davis.

NEW AMSTERDAM SINGERS, Clara Longstreth director; with orchestra, and soloists soprano Darynn Zimmer, baritone David Arnold. Faure's *Requiem;* works by Vaughan Williams, Alan Rawsthorne, Carter, Janacek. Church of St. Paul the Apostle, Ninth Ave. and 59th St. (265-3209), at 7:30. $15.

MUSIC BEFORE 1800, Louise Basbas director. A. Scarlatti's oratorio *La Giuditta,* with singers and instrumental ensemble. Corpus Christi Church, 529 W. 121st St. (666-0675), at 4. $12.

MUSICA VIVA OF NEW YORK, chorus and orchestra, Walter Klauss conductor; pianist Jeanette Micklem, soprano Betsy Rae Watson, bass Kurt O. Richards. Shostakovich's Piano Concerto No. 2; Mendelssohn's "Six Anthems"; Vaughan Williams's *Dona Nobis Pacem.* All Souls Unitarian Church, Lexington Ave. and 80th St. (794-3646), at 7. $10.

SWEET NORMAN SIMMONS, pianist. "Heavenly Jazz" at Church of the Heavenly Rest, Fifth Ave. and 90th St., at 5. $10.

BACH VESPERS—Organist Frederick Grimes. Bach program, with spoken Vespers. Holy Trinity Lutheran Church, C.P.W. and 65th St., at 5. Offering.

CHARLES NEIDICH, clarinetist. YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave., near Broadway at 194th St. (569-6200), at 2. $7.

TADEUSZ KERNER, pianist. All-Chopin program. Consulate General of Poland, 233 Madison Ave. at 37th St. (289-4496, 7–9 p.m.), at 3. $12.

ST. PETER'S CHURCH—At 5, Lester Young Memorial; offering. At 7, the Perry Robinson Quartet; $5. Lexington Ave. and 54th St.

KENWOOD DENNARD, drummer, in a trio with guitarist Paul Shigihara, bassist Charnett Moffett. Series by MEEE of Manna House Workshops. Central Presbyterian Church, Park Ave. and 64th St., at 4. $10, in advance $7.

MATITIAHU BRAUN, violinist/**JENNIFER HAYGHE,** pianist. Vivaldi, Bach, Grieg, Bloch, Ravel. Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

"YOU'RE GONNA LOVE TOMORROW"—See 3/4. At 3.

GERALD WHEELER, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

MUSIC BY JEROME KERN—First of two programs, presented by six singers. Metropolitan-Duane Church, Seventh Ave. at 13th St., at 3. Free, or $5 donation.

CONCORDIA: A CHAMBER SYMPHONY, Marin Alsop conductor; mezzo-soprano Vanessa Ayers. Salute to American music; works of Bernstein, Copland, Gershwin, others. WFC Winter Garden, Liberty and Vesey Sts., Hudson River and West St., at 3. Free.

CON BRIO ENSEMBLE—Works for piano, violin, cello, soprano, and clarinet, by Beethoven, Spohr, Brahms. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ALICIA DE LARROCHA, pianist. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 7. $16–$20.

EDGAR MEYER, bassist/**AMY DORFMAN,** pianist/**NEW WORLD STRING QUARTET**—Music of Eccles, Meyer (world premiere), Dvorak, others. Brooklyn Center, Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900), at 2. $15.

SCHOENBERG QUARTET—Brooklyn Friends of Chamber Music program. Works of Beethoven, Webern, van Vlijmen. Lafayette Avenue Presbyterian Church, at S. Oxford St. (767-1616), at 3:30. $12.

GERI ALLEN, keyboardist-composer, with choreographer Dalia Carella. "New Prospects" at Prospect Park Picnic House, P.P.W. and 3rd St., Brooklyn (718-788-0055), at 3. $5.

JULIUS GROSSMAN ORCHESTRA—See 3/6. Today at Anshe Shlom Jewish Center, 82-52 Abingdon Rd., Kew Gardens, Queens, at 2:15. Free.

GILA GOLDSTEIN, pianist. BACA program for Women's History Month. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

BARGEMUSIC—See 3/7. Today at 4.

Monday, March 11

HOUSTON SYMPHONY, Christoph Eschenbach conductor; violinist Pinchas Zukerman. Dvorak's "Carnival" Overture; Berg's Violin Concerto, Brahms's Symphony No. 1. Carnegie Hall at 8. $10–$23.

JUPITER SYMPHONY, Jens Nygaard conductor; oboist Joseph Robinson. Mozart's Divertimento K. 138; Reinecke's Octet for Winds; Bartok's "Roumanian Folk Dances"; Strauss's Oboe Concerto. Alice Tully Hall at 8. $10–$25.

GEORGE GERSHWIN REVISITED IN SONG AND MEMORY—Baritone Richard Lalli, pianist Gary Chapman, with commentary by Gershwin biographer Edward Jablonski. Merkin Concert Hall at 8. $20; with Eternal Road Company reception, $30 (969-8844).

ROSEMARY GLYDE, violist, with pianist Diana Kacso. All-Bach programs tonight and 3/18: Unaccompanied Suites for Cello (transcribed) and the complete Gamba Sonatas. Weill Recital Hall at 8. $10.

MARGARET BISHOP, soprano/**MARGARET KAMPMEIER,** pianist. Duparc, Bizet, Wolf, Bolcom. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

PATRICIA BRADY-DANZIG, soprano, with pianist Bill Jones. Donnell Library, 20 W. 53rd St., at 2:30. Free.

MICHAEL MARIANI, tenor, with pianist Damon Denton. Schubert lieder, and songs of American and English composers. Department of Cultural Affairs, Mark Goodson Theater, 2 Columbus Circle, at 12:30. Free.

JOY IN SINGING—Paul Sperry conductor. Lincoln Center Library at 6. Free.

Tuesday, March 12

ISRAEL PHILHARMONIC ORCHESTRA, Zubin Mehta conductor; violinist Itzhak Perlman. Beethoven's Violin Concerto in D; Dvorak's Symphony No. 7. Carnegie Hall at 8. Remaining tickets at box office.

ALAN CHOW, pianist. Works of Haydn, Tan Dun (N.Y. premiere), Griffes, Chopin, Liszt. Merkin Concert Hall at 8. $15.

FALLA GUITAR TRIO—Bach, Falla, Bogdanovic, Soler, others. Merkin Concert Hall at 2. $7.50.

NEW YORK PHILHARMONIC—See 3/7. Tonight at 7:30.

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MUSIC & DANCE

VINEYARDMUSICKE—"Commissioned by the Crown: The Swedish Age of Enlightenment." First of three concerts focusing on works commissioned by 18th-century monarchs; tonight, Gustav III of Sweden. Music by Kraus, Johnsen, Grenser (U.S. premieres); also works of Ahlstrom, Roman, Zellbell. Vineyard Theater, 108 E. 15th St. (353-3874), at 8. $15.

ALL KEYED-UP—Jazz pianist–composer Anthony Davis and the ensemble Group/Davis; also jazz pianist Marilyn Crispell. Town Hall at 8. $15.

STEPHEN GABRIEL, guitarist. Dowland, Bach, Turina, Handel, Saint-Saens. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

HELEN LIN, pianist. Works of Mozart, Chopin, Debussy. Trinity Church, Broadway at Wall St., at 1. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 3/4 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Te Kanawa, Donath, Von Stade, Hynninen, Ramey. 3/5 at 8: Verdi's *Luisa Miller,* Santi conducting; Maria Spacagna (debut), White, Christin, Pavarotti, Nucci, Kavrakos, De Grandis. 3/6 at 7:30: Strauss's *Der Rosenkavalier,* Kout conducting; Gessendorf, Ziegler, Kilduff, Pavarotti, Meredith, Haugland. 3/7 at 8: Janacek's Katya Kabanova, Mackerras conducting; Benackova, Rysanek, Quittmeyer, Ochman, Glassman, Straka, Haugland. 3/8 at 8: *Le Nozze di Figaro;* same as 3/4, except McLaughlin for Donath. 3/9 at 1:30: *Der Rosenkavalier;* same as 3/6, except Troyanos for Ziegler (broadcast, WQXR). 3/9 at 8: *Luisa Miller;* same as 3/5, except S. Dunn for Spacagna. 3/11 at 8: *Le Nozze di Figaro;* same as 3/4 except McLaughlin for Donath.

Other

LAKME, by Delibes. Theodore Sieh Opera Production. Martin Luther King High School, 122 Amsterdam Ave., "behind" Lincoln Center. 3/9, 16, 23 at 7:30; 3/10, 17, 24 at 2:30. $16.

I DUE FOSCARI, by Verdi. New production by the Amato Opera, Anthony Amato artistic director, sets and costumes by Richard Cerullo. 319 Bowery at 2nd St. (228-8200). 3/9, 15, 16, 23, at 7:30; 3/10, 24 at 2:30. $15.

THE BEGGAR'S OPERA, by John Gay, as "realized" by Britten. First production by Hell's Kitchen Opera Company. Sacred Heart Church, 457 W. 51st St. (489-7938). 3/9 at 3 and 8; 3/10 at 3. $12.

TOSCA, by Puccini. Henry Street Settlement Music School Opera Production Group. Staged performance, with orchestra, Francesco Santelli conductor. Harry De Jur Playhouse, 466 Grand St. (598-0400). 3/9, 16 at 7; 3/10, 17 at 3. $10.

LA VIUDA ALEGRE—Spanish and "nontraditional" version of Lehar's *The Merry Widow.* Repertorio Espanol, Gramercy Arts Theater, 138 E. 27th St. (889-2850). 3/10 at 3. $20.

I PAGLIACCI, by Leoncavallo. Regina Opera Company, with orchestra, Gregory Ortega conductor. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (718-232-3555). 3/9 at 8; 3/10 at 4. $10.

DANCE

Joffrey Ballet

NEW YORK STATE THEATER—Through 3/17. Tickets, $6–$46. 3/5 at 7:30: company gala, with three world premieres: *Empyrean Dances,* by Edward Stierle, to music of Howard Hanson; *Runaway Train,* by Christopher d'Amboise, music by Bartok; *Panoramagram,* by Charles Moulton, score by Bill Obrecht; also *Postcards,* a revival. 3/6 at 8: *Les Noces, L'Apres-midi d'un Faune, Le Sacre du Printemps.* 3/7 at 8: *Suite Saint-Saens, Lacrymosa, Tarantella, The Green Table.* 3/8, 12 at 8; 3/9 at 2 and 8; 3/10 at 7:30: *Romeo and Juliet.*

Feld Ballets/NY

JOYCE THEATER—Tickets, $27. Final week's programs: 3/5 at 8; 3/10 at 2: *Contra Pose, At Midnight, Embraced Waltzes.* 3/6 at 8: *Ah Scarlatti, Fauna, Shadow's Breath, The Jig Is Up.* 3/7 at 8: *Contra Pose, Fauna, Kore, Skara Brae.* 3/8 at 8: *A Footstep of Air, Savage Glance, Skara Brae.* 3/9 at 8: *Ah Scarlatti, Charmed Lives, Ion, Common Ground.* 3/10 at 7:30: *Common Ground, Savage Glance, Ion, Fauna.*

Trisha Brown Company

CITY CENTER—3/5–10. Tickets, $15–$35. 3/5 at 7:30, 3/7 at 8: *Accumulation, Newark, Homemade, Foray Foret* (N.Y. premiere), with decor by Robert Rauschenberg and music by the Cadets of Bergen County, marching outside the theater. 3/6, 8 at 8: *Set and Reset, Line Up, Astral Convertible.* 3/9 at 2: *Lateral Pass, Opal Loop, Astral Convertible.* 3/9 at 8: *Newark; Accumulation, Talking,* and *Watermotor* (with a signer); *Third Entr'Acte from "Carmen"; Foray Foret.* 3/10 at 3: *Lateral Pass, Son of Gone Fishin', Foray Foret.*

Dances Patrelle

FLORENCE GOULD HALL—3/8–16. Tickets, $27.50. 3/8 at 7:30 ($65), gala performance and reception. All programs feature guest appearances by Cynthia Gregory, Donald Williams, Judith Fugate, Medhi Bahiri, and include three world premieres: *Red/Ellington,* "inspired" by Ellington music; *Scottish Fantasy,* music by Bruch; *Black Forest Carousel,* to piano music of Schubert. French Institute/Alliance Francaise, 55 E. 59th St. (355-6160). 3/9, 14, 15, 16 at 8; 3/10 at 3. $27.50.

Other

AMERICAN BALLROOM THEATER—Tangos and waltzes choreographed by Peter DiFalco and Gary Pierce. Afterward, the audience can learn the steps and dance with company members. World Financial Center Winter Garden. 3/6 at 7. Free.

CHICAGO MOVING COMPANY—Program includes N.Y. premiere of *Different Trains,* by Nana Shineflug, to music by Steve Reich. Also Shaun Gilmore's new *Falls of Rough.* Merce Cunningham Studio, 55 Bethune St. (924-0077). 3/8, 9 at 9. $10.

CHOREOMIX—Program by the Laban/Bartenieff Institute of Movement Studies: work by Nadine Helstroffer and Beth Leonard. At the Institute theater, 31 W. 27th St. (689-0740). 3/7, 9 at 8. $10.

CITY CONTEMPORARY DANCE COMPANY—U.S. debut of the troupe from Hong Kong. Three works by Helen Lai and one by founder Willy Tsao. BMCC Triplex, 199 Chambers St. (618-1980). 3/8, 9 at 8. $15, $20.

DEBORAH MARCUS/THE SIROVICH GROUP—*Generation Table* and other Marcus works performed by this intergenerational company. P.S. 122, 150 First Ave. at 9th St. (477-5288). 3/8, 9 at 8; 3/10 at 3 and 8. $10.

DESROSIERS DANCE THEATRE—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080). 3/9 at 8:30. $13–$17.

EIKO AND KOMA—A new work-in-progress. Pace Downtown Theater, Schimmel Center, 3 Spruce St. (346-1715). 3/8, 9 at 8. $10.

FEET BRUSHES & BREATH—Stackmotion's series of performance works with visual artists. *The Painted Tooth,* by Laurie Carlos and Helen Oji. Mulberry Street Theater, at Bayard St. (349-0126). 3/7, 8, 9 at 8. $10.

MARCH IN MOTION—Festival at The Kitchen. This weekend: Susan Rethorst's full-evening program, tentatively called *Picture This,* a group work. 512 W. 19th St. (255-5793). 3/7, 8, 9 at 8:30; 3/10 at 3. $12.

MARTHA GRAHAM COMPANY—New choreography by soloists and principals of the company. 92nd Street Y at 8. 3/12 at 8. $20.

MORNINGSIDE DANCE FESTIVAL—Through 3/7. 3/4 at 8: "Wings & Drumsticks," dancers and musicians. 3/6, 7 at 8: several choreographers' works. Theater of Riverside Church, the Drive at 120th St. (678-3298). $10.

POWER BOOTHE—The visual artist–filmmaker's *Once and Once,* with Keely Garfield and composer Chris Hyams Hart. 3/6–9 at 8; 3/10 at 3; $12 . . . Also, Boothe and Steven Fechter's *Wilderness,* performed by Catlin Cobb and John Fleming, music by A. Leroy. 3/8, 9 at 11 p.m.; $10. Both programs at DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077).

SPOKE THE HUB DANCING—Triangle Theater of LIU's Brooklyn campus, Flatbush and DeKalb Aves. 3/20 at 1. Free.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. *Many restaurants can accommodate parties in* private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast *fillet of red snapper with blue prawns and crispy angel* hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancingnightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I–M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: capellini primavera, pollo Society, pesca spada alla griglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 1 a.m., Sun. to 10. Private parties for 75–200. Ent. Mon.–Thu. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th-27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.-Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; crisp roasted lemon-pepper duck with honey baked pear and spinach flan; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio´ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/-Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; beef tenderloin filled with marrow with chick pea fries and chive oil; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

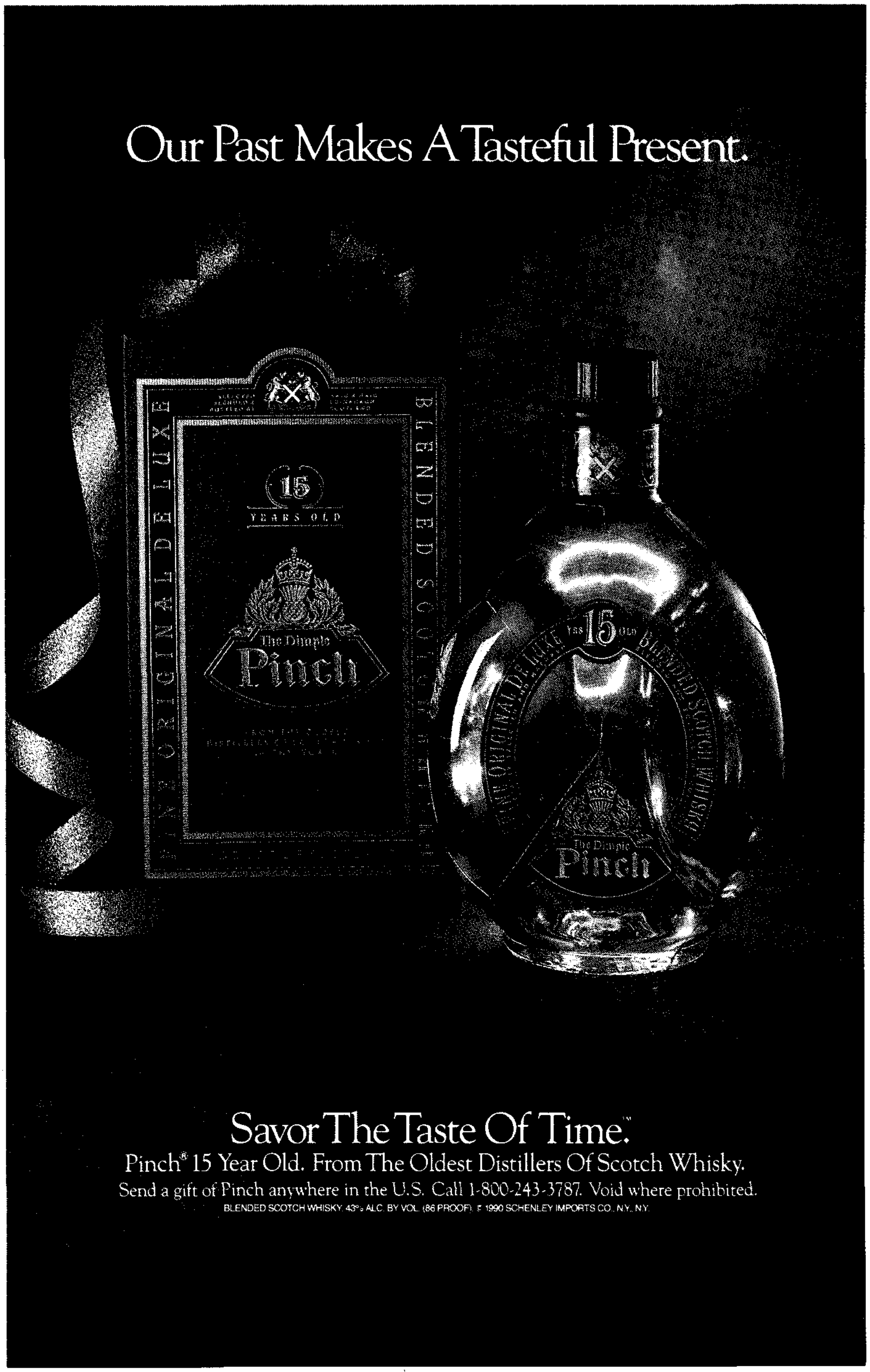
LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. French. Spcls: la roulade de saumon et endives au coulis de tomates, le pot-au-feu de homard au choux et riesling, magret de canard roti au miel et confit d'oignons. D daily 6–midnight. Pre-theater D 5–6:45. Free 2 hr D parking. **(M)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LOUISE JR.—317 E. 53rd St. (752-7832; 355-9172). Casual. Northern Italian. Spcls: antipasto, seafood, veal. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–10:30,



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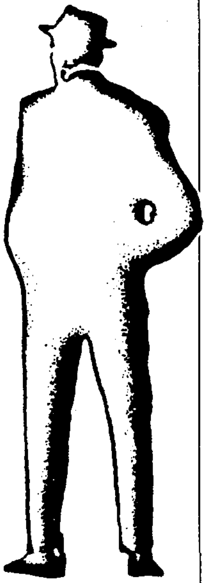

Sat. 5–11. Complete L and D. Closed Sun. **(M)** **AE, CB, DC.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas with bilbaina. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11 a.m.–4. D daily 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. **(M)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SAVOY GRILLE—131 E. 54th St. (593-8800). Casual. American-grill. Spcls: grilled quail with fennel, leeks and beet vinaigrette, grilled swordfish with artichokes and rosemary oil, oversized steaks and chops. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5:30–1 a.m. Ent. Tues.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BRASILIA—7 W. 45th St. (869-9200). Casual. Brasilian. Spcls: feijoada Brasilia, broiled fish brasilian style, broiled prime beef. Res. sug. L and D daily noon–11. **(I–M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai/seafood. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, PAD Thai. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dense salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150–300. **(E)** **AE, CB, DC, MC, V.**

JEWEL OF INDIA—15 W. 44th St. (869-5544). Casual. Indian. Spcls: chicken tikka masala, tandoori prawns, lamb vindaloo. Res. sug. Buffet L daily noon–3. D daily 5:30–11. Prefixe D. Private parties for 100–125. Free D. Parking from 5:30. **(M)** **AE, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M)** **Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

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RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M–E) Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E) Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, V.**

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. Ent. Tue.–Sat. from 9:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11. Private parties 16–20. Closed Sun. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.– Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: beef stroganoff, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.— Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

BALTIJA—86-21 114th St., Richmond Hill (718–846-5900). Casual. Lithuanian-continental. Spcls: kugelis (Lithuanian potato pie), koldunai (pasta packets filled with meat, mushroom or cheese), pork roast with horseradish-dill sauce. Res. sug. L and D Wed.–Sat. 11:30 a.m.–10, Sun. to 8. Br Sun. 11:30–4. Dancing Fri. at 10. Free parking. Closed Mon.–Tue. **(I)** **AE.**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

OTHER EVENTS

COMPILED BY GIA KOURLAS

TEN DAYS/TEN YEARS—This fascinating and revealing documentary presents a portrait of a nation in change, focusing on the ten days immediately before, during, and after the critical Nicaraguan elections of 2/25/90. The film, which was produced by John MacGruer and Mickey Friedman, explores the profound effect of U.S. policy on the people of Nicaragua. Following the film, discussion will be led by Arcadia Brenes, of Casa Nicaragua, and Eric Brenner, professor of electrical engineering at the National University of Engineering in Managua. The film starts at 6 p.m. on 3/6 at Wetlands, 161 Hudson St.; Sponsored by the Chelsea/El Jicaral Sister City Project (989-1592). $5.

HALE HOUSE—Join Bobby D. and Suzanne Mates of Get Real Entertainment on 3/7 as they present the Downtown All-Star Music Series at Tramps, 45 W. 21st St., at 8 p.m. Guitarist Larry Mitchell kicks off the evening, followed by Pat Cisarano. A portion of the proceeds will be donated to the Hale House, a charity for babies with AIDS and children born addicted to drugs. Call 289-3231 or 420-9137 for more information. Admission is $10.

ANNUAL FLOWER SHOW— The Horticultural Society of New York (757-0915) presents the **1991 New York Flower Show**, featuring international and regional gardens and exhibits and free daily lectures on a wide variety of horticultural subjects. Bringing over 30 landscaped gardens and floral exhibits to Manhattan, the show runs from 3/8 to 3/17 at Pier 92, at 55th St. and the Hudson River. Hours are 10 a.m.-8 p.m. on weekdays and 10.a.m.-6 p.m. on weekends. Tickets are $8 weekdays and $10 weekends.

ANTIQUES, FAIRS—The sixth annual **Spring Pier Show** (832-0038) will offer collectors a full range of decorative arts, including American and European formal and country furniture, folk art, paintings, nautical items, and ceramics on 3/9 and 3/10. The show is at Pier 90 of the West Side Passenger Ship Terminal, at 12th Ave. and 55th St. Hours are 10 a.m.-5 p.m., with an early buying period from 8-10 a.m. on 3/9 for $35. Regular admission is $10. . .The Museum of the City of New York (534-1672), Fifth Ave. at 103rd St., will host the city's first **Regional History Fair** to promote the central educational value of historical interest and knowledge on 3/8 from 2 to 6:30 p.m. Suggested donation: families, $6; adults, $4; and senior citizens, students, and children, $3..

ICE DANCING—The **Lar Lubovitch Dance Company** celebrates the art of ice dancing in a benefit at Sky Rink, 450 W. 33rd St., 16th floor, on 3/8 from 5:15 to 8:15 p.m. The company will stage the premiere of Lubovitch's latest dance, "Symphonie Concertante," set to the music of Mozart in honor of the Mozart bicentennial. World and Olympic champion Dorothy Hamill and Dick Button will be present at 7 p.m., and the Ice Theatre of New York and the Next Ice Age will perform. Before and after the performance, guests will have the opportunity to show off; skates will be provided, as well as food and drinks. For tickets, call 242-0633. Admission is $75 per adult and $25 per child (15 years of age and under).

BENEFITS—The **Starlight Foundation of New York** (268-1545), the local chapter of the international, nonprofit organization that grants wishes to chronically and seriously ill children, will hold its 6th annual fundraising gala on 3/11 at the Marriott Marquis, Broadway, between 45th and 46th Sts. Actress Emma Samms, who co-founded the organization with film producer Peter Samuelson, is the chairman of the gala, entitled "A Tribute to the 60s." Retro music will make an appearance with the help of Cousin Brucie, the radio personality who introduced many of the era's classic hits to New York. Cocktails begin at 6 p.m.; $500, $350. . . **"Women Against AIDS,"** a benefit featuring the recent works of eight of the nation's top performance artists, including Holly Hughes, Karen Finley, and Jessica Hagedorn, will be held at Cooper Union's Great Hall (353-4196), 7 E. 7th St. on 3/12 at 8 p.m. The evening will benefit the Women and AIDS Resource Network. $5. . . The **Brooklyn YWCA Montessori Day School** (718-875-1190) will hold a sale of "gently" used children's clothing on 3/8 from 3:30-6 p.m. and 3/9 from 10 a.m.-3 p.m. in the Association's lobby at 30 Third Ave. in Brooklyn. The sale will provide program enhancements and enable the school to offer scholarships.

CELEBRATE THE ARTS—The Brooklyn Arts Council presents a **Salute to Brooklyn's Creative Youth**, an exhibition of classroom art. Students, ranging in age from pre-kindergarten to high school, will display their work in the Brooklyn Museum Education Division (718-638-5000), 200 Eastern Parkway, 3rd floor, on 3/10 from 10 a.m.-5 p.m. . . . The **Hudson Valley Judaic Arts Festival** will present a spectacular collection of fine art and Judaica by American and Israeli Judaic artists and craftpeople at Temple Beth Torah, 330 N. Highland Ave. (Rt. 9W) in Upper Nyack, N.Y. By advance reservation, patrons can attend a champagne preview and reception on 3/9 from 8-11 p.m. The festival will be open to the public on 3/10 from 10 a.m.-6 p.m. (425-3119). $3.

PERFORMANCES—The Yeshiva University Museum, Amsterdam Avenue at 185th St., offers a lunchbox special on 3/12 to celebrate Women's History Month. **Drama in the Afternoon** features Rosina Fernhoff in *Snow People,* a one-act play by Av Inlender that portrays a woman's confrontation with Nazi terror. The play begins at 1 p.m. in Rubin Lounge on the main floor (960-5390). Admission: free with a valid Y.U. identification; $2.50 for the general public; and $3 for Museum members. . . Travel from an Italian church to a Manhattan society parlor in **The World of Ruth Draper**, as Patricia Norcia performs Draper monologues on 3/12 and 3/13. Tuesday evening's program will feature "Four Imaginary Folk Songs," "In a Church in Italy," and "The Italian Lesson"; Wednesday night will offer "A Scottish Immigrant at Ellis Island," "Doctors and Diets," and "Three Women and Mr. Clifford." Performances are in the Weill Recital Hall at Carnegie Hall (769-4217), 154 W. 57th St., beginning at 8 p.m. $24. . . The Abigail Adams Smith Museum, 421 E. 61st St., will present actress and balladeer Linda Russell in a historical program entitled **Patchwork**, a dramatic portrait of the lives of the 19th-century rural women, as seen in their diaries, letters, and songs. The program will be in the Museum's auditorium building at 2 p.m. on 3/10. Free with admission: $2, adults; $1, seniors and students; children under 12, free.

SYMPOSIUMS AND PANELS—The American Indian Community House, Inc. will offer a discussion with Linley Logan and Tom Hoff in **"Contemporary Iroquois Artists and Ceremony"** on 3/9 at 2:45 p.m. The panel talk, which will be held at 708 Broadway (598-0100), is part of a series examining America after 500 years. Free. . . NYU Tisch School of the Arts hosts a photo symposium **"Examining Postmodernism: Images/Premises"** on 3/7 at Tisch Hall, 40 W. 4th St., Schimmel Hall (787-4028), from 6-8 p.m. Four distinguished critics will participate, A.D. Coleman, Max Kozloff, Donald Kuspit, and Shelley Rice, along with sociologist Todd Gitlin, author of *The Sixties: Years of Hope, Days of Rage* and *Inside Prime Time.* The discussion will be followed by a question-and-answer period. Free. . . Artists Talk on Art (385-ATOA), presents **"Slut Art: High and Low, Sacred and Profane"** at the Soho Photo Gallery, 15 White St., on 3/8 at 8 p.m. Amy Shapiro, moderator, will be joined by Dew U. Care, David Channon, Gary Azon, Sarah Schulman, and Efrain Gonzalez. Regular admission, $3 and students and seniors, $2.

LECTURES, READINGS, POETRY—Dr. Judith Barlow will speak on **"Theater and Gender: Women Playwrights in the United States"** on 3/7 from 5-7 p.m. at Baruch College (387-1646) in the Admistrative Center Lounge, 135 E. 22nd St. at Lexingotn Ave. Free. . . **David Halberstam,** who won a Pulitzer Prize for his Vietnam War coverage in the New York *Times,* will be interviewed by **Charlie Rose,** former anchor of CBS's *Nightwatch*, at a 92nd Street Y (996-1100) lecture on 3/10 at 7:30 p.m. The location is 1395 Lexington Ave.; $14. . . Poets **Charles Wright** and **William Matthews** will read from their works on 3/7 at 8 p.m., at NYU's D'Agostino Hall, the Great Hall, 110 W. 3rd St. (998-4657). Free. . . Does crime pay? America's greatest crime writers will discuss this and more in a benefit for *Columbia: A Magazine of Poetry and Prose* on 3/7 at 8 p.m. at the New York Society for Ethical Culture, 2 W. 64th St. (854-4391). $10.

TOURS

CITYWALKS—Tours with John Wilson. 3/9 at 1, **Chelsea,** its history as country estate, suburb, and working-class enclave, as well as its current persona; meet on S.E. corner of Seventh Ave. and 23rd St. . . .3/10 at 1, meet on S.W. corner of Park Ave. and 42nd St. for a walk up **Park Avenue** to 57th. $12 (989-2456).

ADVENTURE ON A SHOESTRING—3/10 at 3, a wide-ranging tour of the midtown West Side, beginning in the 30s–40s, formerly Hell's Kitchen, now called Clinton; then up to 59th St. along Eleventh Ave., with historic-literary-theatrical tales along the way. $5; phone to reserve (265-2663).

TOURS WITH THE 92ND STREET Y—Phone or send for brochure on out-of-town and special-interest events. In town this week (must reserve ahead; 996-1100): 3/6, 6:30–8, **Inside the New York Public Library,** a behind-the-scenes tour; $15 . . . 3/10, 10 a.m.–1, **The Great Cafes of Greenwich Village;** $25, which includes one beverage and one pastry at a specified stop among the five; other refreshments are extra . . . 3/10, 11 a.m.–3:30, **Jewish Williamsburg,** in Brooklyn; $25.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 3/9, 16, 23, 30: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street . . . 3/9, 23 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra . . . 3/10, 24 at 2: **Ghosts of the Great White Way;** meet in front of the Algonquin Hotel, 59 W. 44th St., for a spooky theatrical tour . . . 3/10 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at *Godfather*-land.

CENTRAL PARK—"Walks and Talks"; 3/10 at 2, meet the Rangers at 72nd St. and C.P.W. for "Water by Design," a close-up look at the Gill and Conservatory Water, the "secret sources" of the park's Lake. Free.

BROOKLYN CENTER FOR THE URBAN ENVIRONMENT—3/10, 1–3:30: "Inside Litchfield Villa." Meet at the Villa, P.P.W. and 4th St., to see the "turrets and towers" of the 1850s Italianate building, soon to be restored. The guide is the architect in charge, David Hirsch. $6 (718-788-8500).

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

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one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. Also, Thur. and Sat. at 1, a 30-minute tour of the exhibit "Building the New York Public Library" and its archival drawings, photographs, and memorabilia (930-0501) . . . **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza at 65th St. (870-1670): Tours of the dance, theater, music, and recorded-sound collections; each Wed. at 2. Free. . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free.

NATURE WALKS—At **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2 . . . **New York Botanical Garden,** 200th St. and Southern Blvd., Bronx (220-8747): 3/9 at 10:30, meet in loby of the Watson Building, for a tour of the Native Plant Garden. $5. Also guided tours of the Enid A. Haupt Conservatory, with its Palm Court, Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50 Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds.

CARNEGIE HALL—Tours of this cultural landmark, now celebrating its centennial, include anecdotes, historical details, architectural information, and more. Tue. and Thur., 11:30 a.m., 2, 3. Tickets for same-day tours sold 11 a.m.–3: adults $6, seniors and students $5, under 12 $3. From lobby, Seventh Ave. and W. 57th St. (247-7800). Also Tue. and Thur., at 2 and 3 only, "Tour and Tea," which includes tea service at the Russian Tea Room; $30.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407). In town this weekend: 3/10 at noon, meet at the green-domed Museum Building of the New York Botanical Garden in the Bronx, for an early-spring walk on the grounds; lunch in the Snuff Mill, or take your own. $1, plus entry fees (924-7486).

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment. Phone for details, rules, and information about fees (718-291-6825). Most walks are 11:45 a.m.–3:45 p.m. 3/9, Alley Pond Marsh, Queens. 3/10, Marine Park, Brooklyn.

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 3/5 at 8: vs. Phoenix; 3/9 at 7:30: vs. Utah; 3/11 at 7:30: vs. New Jersey . . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. Next home game: 3/14 at 7:30 vs. Detroit.

BIATHLON—(212-289-4113). Flushing Meadows-Corona Park, Queens; 3/10 at 10 a.m. The last in a series of three races involving a two-mile run, a twelve-mile bike race, and a second two-mile run. The racecourse traces relics of the 1964-1965 World's Fair. $25.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 3/4 at 7:30: vs. Philadelphia . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 3/5 at 7:35: vs. New Jersey; 3/9 at 5:05: vs. New York Rangers; 3/10 at 5:05: vs. Pittsburgh . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. Next home game: 3/13 at 7:45 vs. Toronto.

COLLEGE BASKETBALL—Madison Square Garden (465-MSG1). $16, $20. 3/7–10: Big East Championship Tournament.

HORSE RACING—Aqueduct Winter Meeting, through 3/11 (718-641-4700). Daily except Tue.; post time: 1 p.m. $2, Grandstand; $5, Clubhouse. Featured: 3/9, Swift; 3/10, Toboggan.

SOLUTIONS TO LAST WEEK'S PUZZLES

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ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

WEST END CHAMBER PLAYERS—A blend of teaching, demonstration and performance of music for young and old in memory of Leonard Bernstein. 3/10 at 2. Congregation B'Nai Jeshurun, 257 West 88th St. (787-7600). $5; adults $8.

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90s. 3/9 at 2. Producers' Club, 358 W. 44th St. (734-0535). $8; adults $10. Reserve.

HOW THE WORLD GOT WISDOM: A CELEBRATION OF AFRICAN FOLKLORE—Four traditional African tales that combine dance and music. Sat. and Sun. at 1 and 3:30. Through 3/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6.

THE PAPER BAG PLAYERS—When My Cousins Slept Over. These seasoned entertainers return with a brand-new show featuring an old-fashioned Western thriller and plenty of audience participation, for ages 4–9. 3/9 and 3/10 at 2. Symphony Space, Broadway and 95th St. (864-5400). $12.

MICHAEL TAUBENSLAG PRODUCTIONS—Rumpelstiltskin. 3/10 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 3/17. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961) $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THEATREWORKS/USA—Rapunzel. A musical adaptation of the Grimm fairy tale. 3/9 and 3/10 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959). $13, $16.

THE PUPPET PLAYHOUSE—Little Red Riding Hood. Presented by Puppets to Go. 3/9, 3/10 at 10:30 a.m. and 12. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Larry Maples lead this magic matinee--an hour-long show with audience participation. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket, the roller-skating marionette, and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and **The Three Little Pigs,** Sat. and Sun. at 1:30 and 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

KIDS ART TRIBECA—The Princess and the Frog. A modern musical fairy tale performed by the Gingerbread Players and Jack. For ages 4 and up. 3/9 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St., bet. Greenwich and West St. (618-1980). $6.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. 3/10 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

BEIJING OPERA FACE PAINTING—Learn all about the centuries-old tradition of painting faces to resemble a character's personality. Beijing opera actor Huang Zhengqin transforms children 5 and older into the legendary Monkey King. Bring small mirror. 3/9, 10 a.m.-noon. China Institute in America, 125 East 65th St. (744-8181). $15.

THE PUPPETWORKS, INC.—The Tortoise and the Hare and other Aesop fables come to life through hand and rod puppets, as well as marionettes. Sat. and Sun. at 12:30, also Sun. at 3. For ages 3 and up. The Puppetworks Theatre, 338 Sixth Avenue (at 4th St.) Park Slope, Brooklyn. (718-965-3391). $4; reserve.

CENTRAL PARK PROGRAMS—Belvedere Castle: Wee Tiny Tree Houses. Be a part of the Wee Royal Construction Crew by building a tiny cabin of twigs or nest of leaves. 3/9 at 1. Central Park Learning Center, 79th St. south of the Great Lawn. (772-0210). Free; reserve. . .**The Dairy: Moo-ving Mobiles.** Create a wonderful mobile using natural objects and glittering doodads. Bring your own hanger. 3/10 at 1:30. 65th St., mid-park (397-3165).Free; reserve.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. 3/9: **The Shadow.** $5; advance tickets recommended (752-4690). . . **Saturday Screenings: The Little Mermaid, Welcome to Pooh Corner: "A Bicycle Built for Five.".** 3/10 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. Museum admission.

FAMILY FUN—The Velveteen Rabbit, Margery Williams's endearing tale of a stuffed rabbit who comes to life with a little boy's love. Brooklyn Academy of Music, 30 Lafayette Avenue, Brooklyn. (718-636-4100). $7; adults $12.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings, parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. 3/9 from 10–11 a.m. Enter 18 West 54th St. $5 per family. Pre-register. . . .**Family Film Series.** An introduction to films as art for young audiences. The program is intended to help children view television and movies with a more critical eye. 3/9 at 11:15 a.m. 11 W. 53rd St. (708-9795). $5 per family.

COOPER-HEWITT MUSEUM—Pop-Up Books. Bring life to stories by making three-dimensional illustrations. Learn two simple paper-folding techniques to create a pop-up book, card or puppet. For ages 6–10. 3/10 at 1. 2 East 91st St. (860-6868). $8; reserve.

SOUTH STREET SEAPORT MUSEUM—Mock Fossils. Make mock fossils to determine what tracks starfish would leave behind. 3/10 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—"I Have Something Very Important to Tell You." Workshop. Learn to make puppets, tell stories and perform your own show. 11:30 a.m. for ages 4–6; 1 and 3 p.m. for ages 7 and up. **Turn a Book Into a Video.** Those ages 5 and up can turn their favorite picturebooks into videos. Additional $1 for workshops. Exhibits: **Brainatarium**—Featuring a multimedia show on how the brain works. **Early Childhood Center** and **Pattern Making Workshop**—for toddlers and preschoolers. **Hands-on Media Center** and **Television Studio**—Children produce their own newscasts, videos, and film; art and nature workshops. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; closed Mon. $4.

MUSEUM OF THE CITY OF NEW YORK—Family Treasures: Toys and Their Tales. Toys from the Museum's permanent collection are shown against a backdrop of the Toy Gallery, Fifth Ave. at 103rd St. (534-1034). Hours: Weds.-Sat. 10 a.m.–5; Sun. 1–5. Closed Mon. $1; adults $3.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, the USS Growler, the destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Exhibit: **War in the Gulf: The Liberation of Kuwait.** A chronicle of the Gulf crisis presented through models, uniforms, maps, and charts. Opening 2/27. W. 46th St. and 12th Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

TRANSIT MUSEUM—Test your subway skills while learning about the world's most complex mass-transportation system in the actual 1930s subway station that houses the museum. Featuring 80 years of transit artifacts, vintage subway cars, trolley cars, and buses. Corner of Boerum Place and Schermerhorn St. (718-330-3060), Brooklyn. Hours: Mon.–Fri. 10 a.m.–4; Sat. 11 a.m.–4; 55¢; adults $1.15.

INFOQUEST CENTER—A hands-on environment with holograms, satellites, fiber-optics, and robotics to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet **Gor-don** the talking robot, program a rock video, find out if you can recognize your own voice. AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free.

BROOKLYN CHILDREN'S MUSEUM—Folded, Molded Animals. Origami workshops with Burt Pinnock. 3/9 at 1:30, 3. Exhibits: **Night Journeys**—Explore sleep through a variety of interactive environments and cross-cultural comparisons. **Animals Eat: Different Feasts For Different Beasts**—Discover your place along the food chain by observing animals and playing fact-filled games. **The Mystery of Things**—Youngsters are invited to use their five senses to unlock the mystery of objects. **Early Learners Area**—Children 5 and under can use building blocks and participate in different activities. **Music Studio**—A space where children can practice with traditional musical instruments; includes a walking piano. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

NEW YORK HALL OF SCIENCE— Feedback—A look at the principles and effects of self-sensing machines. 47-01 111th St., Flushing Meadow–Corona Park (718-699-0005). Wed.–Sun. 10 a.m.–5. $2.50; adults $3.50.

BOOKS

FAST TALK ON A SLOW TRACK, by Rita Williams-Garcia. Grades 6 and up. Lodestar, $14.95.

THE KID'S GUIDE TO SOCIAL ACTION, by Barbara A. Lewis. Grades 4-8. Free Spirit Publishing, $14.95.

A SORT OF SAILOR, by Amy Hest; illustrated by Lizzy Rockwell. Kindergarten-Grade 3. Four Winds Press, $13.95.

SPILL! THE STORY OF THE EXXON VALDEZ, by Terry Carr. Grades 3-6. Franklin Watts, $18.95.

COMPILED BY CELIA MCGEE

NIGHT LIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 3/6: Louis X and his Nightmare. 3/7: Sonny Hudson and the Nocturnals. 3/8, 9: Magic Slim. 3/10: David Bennett Cohen. 3/11: Rocky Junior's Blues Jam. 3/12: Bullet-Proof Blues Band. **AE, MC, V.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 3/9: Master Drummer ... Joe Chambers' Jazz Connection. 3/10: David Heckendorn Quintet featuring Gerry Niewood. 3/11–14: Warren Bernhardt Trio featuring Jay Anderson and Jeff Hirshfield. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/10: Brothers Reunion: Elvin Jones Quintet and Hank Jones Trio. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/7: In Their Own Words "A Bunch of Songwriters Sittin' Around Singing" featuring Sonny Curtis, Janis Ian, and Marti Jones, hosted by Vin Scelsa. 3/9: Kids In The Hall. 3/13: Dave Mason. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/9: Freddy Cole Trio. 3/10: Larry Willis with George Mraz and Ben Riley. 3/11–16: Saxophonist Gary Bartz with George Cables on piano and Christian McBride on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 3/10: Clifford Jordan Quintet. 3/11: Clifford Jordan Big Band. 3/12–17: Frank Wess Quartet. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 3/6: Jimmy Vivino's Little Big Band. 3/7: Loup Garou. 3/8: Black Cat Bone. 3/9: The Second Step. 3/10: Charlie Storey and the All Stars. 3/11: The Gospel Specials. 3/12: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/8: Willy Kelly with Siobhan Moloney and Steve Johnson. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/10: Anita O'Day. Every Monday night: Les Paul Trio. 3/12–17: Stanley Turrentine. Tue.–Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 3/17: Harold Nicholas Trio. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/6: Walter Norris Duo. 3/7–9: Lynne Arriale Duo. 3/10: Dave Berkman Duo. 3/12: Joanne Brackeen. 3/13–16: Joanne Brackeen Duo. **Upstairs:** 3/8 at 8: Rockapella; followed by Cal Payne at 10, and the Dusty Diamonds at 11:45. 3/9 at 8: Rockapella; followed by Cabaret with Bobby Daye, Baby Jane Dexter, Susie Essman, Baus and Truche at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 3/6: Walden Ricks. 3/9: Rob Bartlett. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 3/6: Nora York Trio. 3/7: Mike LeDonne Trio. 3/8: Judy Barnett Quartet. 3/9, 10: Michael Moriarty Trio with Ron Carter and Terry Clarke. 3/11: Joel Forester. 3/12: Billy Mitchell. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 3/6–9, 13–16: Pianist Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/6: Third Person with Ned Rothenberg; Bill Ware and the Club Bird All Jazz Stars. 3/7, 8: Ralph Peterson Quintet. 3/9: Bianca "Flystrip" Miller; Chunk; Maria Ex-Communikata. 3/10–12: Robin Holcomb. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 3/6: Johnny Allen. 3/7, 8: Neal Black and the Preachers; Valerie Wellington. 3/9: Boppin' The Blues. 3/10: Blues Jam featuring Chris Carter. 3/11: Cilla and the Rhythm Kings. 3/12: The Kingfishers. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 3/9: Jazz singers Mark Murphy and Sue Raney together for the first time. Shows Tue.–Sat. at 9:30 and 11:30. 3/12–30: Singer Helen Reddy. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

NEW HAVEN PIZZA COMPANY—140 W. 13th St. (366-0477). 3/7 from 8–midnight: Traditional jazz with the Andrew Hall Trio. **AE.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bob Litwak with Scott Hamilton followed by Stan Rubin Big Band. Thu.: David Allyn Big Band. Fri.: Lou Anderson Big Band followed by The Tigertown Five plus Two. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 3/13: Roger McGuinn. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 3/6: The Melissa Murray Band. 3/7: The Tempted; Linda Moore. 3/8: The Prowlers; Chick-A-Boom. 3/9: Glass Onion. 3/10, 12: The Downtown Boys. 3/11: Four Sticks. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 3/10: Bobby Hutcherson Quartet featuring Billy Childs, Rufus Reed, Billy Drummond. 3/11: Music of Gil Evans played by the Monday Night Orchestra. 3/12–17, 19–24: Art Farmer Quintet featuring Clifford Jordan. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/8, 9: Gerald Alston. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing*. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 3/6: Freddy and the Drumsticks plus Tony Machine's Balls of Blue. 3/8: Terrance Simien and the Mallet Playboys plus The Iguanas. 3/9: Loup Garou Zydeco plus The Iguanas. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 3/8–10: Yevgeny Yevtushenko. 3/11: Toshiko Akiyoshi/Lew Tabackin Big Band. **Downstairs:** 3/11: "Salsa Meets Jazz" with Tito Puente and his Latin/Jazz Ensemble; Mongo Santamaria and his band with guest soloist Paquito D'Rivera. **Terrace:** 3/6–10: Geoff Keezer Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/10: Mark Whitfield Quartet featuring Peter Martin, Tarus Mateen, Billy Kilson. 3/12–17: Mal Waldron Trio featuring Reggie Workman and Ralph Peterson. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 3/6, 7: Jamey Haddad Quintet. 3/8, 9: Joey Calderazzo Trio. 3/10: Marc Cohen Trio with Gary Peacock. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 3/6: The Oglalla Sious Drummers and Criers. 3/8: Ruban Blight, A-Kings. 3/9: Robby Krieger; The Speed of Light Show. 3/11: Jah Levi and the Higher Reasoning. 3/12: Zen Tricksters. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 3/6: Jay Azzolina, Tom Schuman, Ned Mann and Joel Rosenblatt. 3/7: Adam Holzman and Mona Lisa Overdrive. 3/8, 9: Sherry Winston Quartet. 3/10: Joe Beck with Lew Soloff, Mark Egan and Matt Wheeler. 3/11: The Roy Gerson Swing Septet. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/9, 11–16: Guitarist Tal Farlow with Gary Mazzaroppi. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 3/6: Maceo Parker Roots Revisited with Fred Wesley and Peewee Ellis. 3/7, 8: Dr. John and Joan Osbourn. 3/9: John Cafferty and the Beaver Brown Band. 3/12: Albert Collins with Kinsey Report and Larry Macrae. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/10: Comedians Eddie Feldman, Stu Trivax, Richie Gold, Ray Panetti, Bill Rutkowski, Max Dolcelli, Scott Bruce, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 3/6: Magicians Mark Mitton, Imam and Torkova. 3/7: Magicians Eric DeCamps, Imam and Torkova. 3/8, 9: Magicians Friedhoffer and Torkova, comedian Vincent Gerardi, and pianist Rich Sanders. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/10: Jeff Stilson, Linda Smith, Ray Romano, Laura Kightlinger. 3/12–17: Anthony Clarke, Nick DiPaulo, Larry Amoros, David Cohen. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Sun., Tue., Thu. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 3/6–9: Singer Vanessa Ruben. 3/11: Kathy Herndon. 3/12: Ellen Kaye. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/6, 7: Strunz and Farah. 3/8: Daniel Ponce. 3/9: Super Blue. 3/10: Reggae HR. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/17, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer-composer Phoebe Legere with *From Sea to Shining C*. **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 3/6: Singer Jane Fuller with Daryl Kojak on piano and Bob Cross on bass. 3/7: Students of Robert Marks. 3/8: Joey Porrovecchio and Lee Spangenberg in *Songs Mother Never Taught Me*. 3/9: Jon Andersson followed by Aaron Moroshita with pianist John Jacobson. 3/10: Kathrin King Segal with pianist Wes McAfee; Kirsten Walsh with pianist Ian Hermann. 3/11: Karen Saunders with pianist Barry Levitt. 3/12: Bonnie Sher with pianist Jim Roberts. **Piano Bar:** Every Sun. from 8: Charles Tichenor. Mon.–Tue. from 8:30: Buddy Barnes. Wed.–Sat. from 8:30: Charles DeForest. **AE, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 3/7: Firing Squad; Billy Bishop Goes To War. 3/8: Lee Chandler; Funny Gay Males. 3/9: Amsterdam & Price; Funny Gay Males. 3/10: Billy Bishop Goes To War. 3/11: Georga Osborne, MacBeth BSA. 3/12: Mindfield; 50/50 Comedy Theatre. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 3/6: Carol Cortland; Melodrama/Olio. 3/7: Peggy Herman; Jim Pallone. 3/8: Billy Stritch; Helen Baldassare. 3/9: Gotham; Sally Mayes; Porgy & Bess: A Cabaret Concert. 3/10: Baby Jane Dexter; Teddycare; Rohn Seykell. 3/11: Alexander Altieri; Wayne Hosford. 3/12: Joel Silberman; Little White Lies. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 3/7: Lisa Hall; Maria Bostick. 3/8: John O'Brien; Bonnie Sanders. 3/9: Elaine Brier; C.J. Critt; Rubber Feet. 3/10: Marie Ottavia; Rucker & Russo. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/6: Evan Matthews with David Lewis on piano and Cameron Brown on bass. 3/7: Mark Coffin with pianist Paul Trueblood. 3/8: Brad Phillips with pianist Tony Monte. 3/9: Judy Kreston and David Lahm with Mike Richmond on bass and Jeff Brillinger on drums. 3/11: Ronny Whyte with *Wolf at the Door*. 3/12: Ann Harvey with the Wes McAfee Duo. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring Nesmar and Karima, singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/16: Singer Kathie Lee Gifford. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. *Forever Plaid*, Wed.–Thu. at 8, Fri. 8 and 10:30, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 3/11 at 8: Alix Korey followed by K.T. Sullivan at 10:30. 3/12 at 8: Jamie de Roy and Friends. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/6: Singer Sally Ann Howes. Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/16, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers. **Bemelmans Bar:** Through 3/16, Tue.– Sat. 9:30–12:30 a.m., singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE,CB,DC,MC,V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/6: *Forgotten Broadway*, musical revue; Jazz singer Giacomo Gates. 3/7: Singer Dennis Holly; Lily Flamingo with musical comedy characterizations. 3/8: Singer Jan Abrams with Rick Jensen; *Menu! The Delicious Revue*, musical revue. 3/9: Singer Lynn Ross; Singer Lisa Hall; "Always, Patsy Cline" with Rainie Cole as Patsy Cline. 3/10: Singer Joan Lynch; Students of Ron Shetler. 3/11: Singer-pianist Michael Cannon; Students of Ron Shetler. 3/12: Singer Marilyn O'Connell; Singer Shelley Clayton. 3/13: Singer Nancy Healy; *Forgotten Broadway*; The Sweebz, musical comedy duo. Shows at 8 and 10. **No credit cards.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass takes over on Thu.–Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., March 6

2:00/WNCN—Castelnuovo-Tedesco: Cto. for Guitar No. 1 in D, Op. 99; **Zelenka:** Cto. Grosso in G.

WNYC—The Minnesota Orchestra. **Haydn:** Sym. No. 104; **Brahms:** Piano Cto. No. 2.

WQXR—Mozart: Piano Cto. No. 11 in F; **Grainger:** *Lincolnshire Posy*.

3:00/WNCN—Gershwin: *Rhapsody in Blue;* **Bach:** Flute Sonata in E-Flat.

WQXR—Smetana: *The Bartered Bride,* Excerpts; **Haydn:** "London" Trio No. 3 in G.

4:00/WNCN—Dvorák: *Carnival Overture,* Op. 92.

WQXR—Berlioz: *King Lear,* Ov.; **Holst:** Suite No. 1 in E-Flat.

5:00/WNCN—Vivaldi: Cto. for Recorder in F; **Borodin:** *Prince Igor,* "Polovetsian March."

WQXR—Myslivecek: Sinfonia in B; **Rossini:** Sonata No. 5 in D-Flat for Strings.

6:00/WNCN—C.P.E. Bach: Sym. No. 1 in D; **A. Scarlatti:** Sinfonia No. 5 in d.

7:00/WNCN—J. Haydn: String Qt. in B-Flat, Op. 33; **Berners:** Three Pieces for Orch.

8:00/WNCN—Bach: Orch. Suite No. 3 in D.

9:00/WNCN—Tchaikovsky: *Nutcracker Suite,* Op. 71.

Thu., March 7

2:00/WNCN—Mozart: Piano Trio No. 5 in E; **Bach:** "Cto. in d after Vivaldi," Op. 3.

WNYC—"Great Performances From the Library of Congress." **Holst:** *Savitri*. Conductor: Prausnitz.

WQXR—Salieri: Flute and Oboe Cto. in C; **Brahms:** *Tragic Overture.*

3:00/WNCN—Kabalevsky: *The Comedians;* Vivaldi: Cto. for Flute in G.

WQXR—Tchaikovsky: *Romeo and Juliet;* **Haydn:** Divertimento in B-Flat for Winds.

4:00/WNCN—Berlioz: *Roman Carnival Overture,* Op. 9.

WQXR—Vivaldi: Violin Cto. in c; **Lanner:** *Die Mozartisten,* Waltz.

5:00/WNCN—Rossini: *Otello,* Ov.; **Vaughan Williams:** *Fantasia on Greensleeves.*

WQXR—Rossini: *Semiramide,* Ov.; **Wiren:** Serenade for Strings.

6:00/WNCN—Dittersdorf: Sym. in C; **Holst:** Suite No. 2 in F, Op. 28.

7:00/WNCN—Beethoven: Piano Sonata No. 8 in c, Op. 13.

WQXR—J.C. Bach: Sinfonia Concertante in A; **Sibelius:** *Night-Ride and Sunrise*.

8:00/WNCN—Bach: Cto. for Three Harpsichords in d; **Mozart:** Flute Qt. in D; **C. Stamitz:** Cto. for Flute in G, Op. 29.

Fri., March 8

2:00/WNCN—F. Benda: Cto. for Flute in a.

WNYC—The St. Paul Chamber Orchestra. **Rossini:** *Barber of Seville,* Ov.; **Turina:** *Rapsodia Sinfonica*; **Arriaga:** Sym. in D.

WQXR—Beethoven: Sextet in E-Flat, Op. 71; **Diamond:** Rounds for String Orch.

3:00/WNCN—Liszt: *Totentanz;* **Vivaldi:** Cto. for Flute in D.

WQXR—Respighi: *Three Botticelli Pictures;* **Mendelssohn:** *The Hebrides,* Ov.

4:00/WNCN—Bach: Recorder Sonata in g; **Vaughan Williams:** *The Wasps,* Ov.

WQXR—Marsh: A Conversation Sym. for Two Orch.; **Wagner:** *Götterdämmerung,* "Dawn" and "Seigfried Rhine Journey."

5:00/WNCN—Mozart: *The Marriage of Figaro,* Ov.; **Rachmaninoff:** Scherzo in F.

WQXR—Sammartini: Sinfonia in G; **Dvorák:** "In Nature's Realm."

6:00/WNCN—Barber: *School for Scandal,* Ov.; **Molter:** Cto. for Trumpet No. 3 in D.

7:00/WNCN—Saint-Saëns: *Carnival of the Animals*.

8:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Beethoven:** Sym. No. 2 in D, Op. 36.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 10.

9:00/WNCN—Franck: Sym. in d; **Quantz:** Cto. for Horn No. 3 in E-Flat.

WQXR—The Detroit Symphony Orchestra. **Handel:** Cto. a due cori in F; *Alcina,* "Tornami a vegheggiar"; *Giulio Cesaro,* "Piangero la sorte mia"; *Samson,* "Let the Bright Seraphim." Conductor: Davies.

WNYC—Maderna: *Aura;* **Stockhausen:** Piano Music.

Sat., March 9

10:00 a.m./WNCN—Schumann: Fantasy for Violin and Orch. in C, Op. 131.

WQXR—Sibelius: *Karelia,* Suite; **Myslivecek:** Violin Cto. in C.

11:00 a.m./WNCN—Yvon: Sonata for English Horn in f.

WQXR—Rimsky-Korsakov: *Russian Easter,* Ov., Op. 36; **Mozart:** "Paris" Sym. No. 31 in D.

12:00/WNCN—Holst: *Moorside,* Suite.

WQXR—Sammartini: Flute Cto. in F; **Chopin:** Ballade No. 3 in A-Flat, Op. 47.

1:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Strauss:** *Der Rosenkavalier*. Conductor: Kout; cast: Gessendorf, Troyanos, Kilduff, Pavarotti, Hornik, Haugland.

2:00/WNCN—Boccherini: Cto. for Cello in E-Flat; **Poulenc:** Sextet for Piano and Winds.

WNYC—Crawford Seeger: String Qt.

3:00/WNCN—W.F. Bach: Sonata for Two Harpsichords in F.

4:00/WNCN—Vivaldi: Cto. for Cello in g; **M. Haydn:** Sym. No. 41 in F.

5:00/WNCN—Corelli: Cto. Grosso No. 7 in D, Op. 6.

6:00/WNCN—Mozart: Violin Sonata No. 24 in F; **Smetana:** *Ma Vlást,* "Moldau."

7:00/WNCN—Tartini: Cto. for Violin in e; **Rimsky-Korsakov:** *Capriccio Espagnol*, Op. 34.

8:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **Rodrigo:** *Fantasy for a Gentleman.*

WQXR—Ravel: *Alborada del gracioso*; **Beethoven:** Piano Cto. No. 1 in C.

9:00/WNCN—Mendelssohn: Sym. No. 3 in a, Op. 56.

Sun., March 10

10:00 a.m./WNCN—"Classic Guitar."

WNYC—"The Sunday Show." **Gideon:** *Of Shadows Numberless;* **Berl:** Ballade for Cello and Piano; *Lord of the Dance*.

WQXR—The Detroit Symphony Orchestra. **Tchaikovsky:** *Marche Slave;* Sym. No. 5. Conductor: Herbig.

11:00 a.m./WNCN—J. Haydn: Piano Sonata No. 54 in G.

12:00/WNCN—Enesco: "Romanian Rhapsody" No. 1 in A, Op. 11.

1:00/WNCN—The Chicago Symphony Orchestra. **Sibelius:** Cto. for Violin in d, Op. 47.

WQXR—Respighi: "Brazilian Impressions"; **Mozart:** Piano Sonata No. 4 in E-Flat.

2:00/WQXR—Sibelius: Sonatine for Violin and Piano, Op. 80.

3:00/WNCN—Barber: Adagio for Strings, Op. 11.

WQXR—C.P.E. Bach: Double Cto. in F; **Bliss:** Intro. and Allegro.

4:00/WNCN—Cimarosa: Flute Qt. No. 6 in a; **Sullivan:** *The Mikado,* Ov.

WQXR—Mozart: Organ Fantasy in f; Piano Variations.

5:00/WNCN—Vivaldi: Cto. for Bassoon No. 15 in F.

6:00/WNCN—Tchaikovsky: *Swan Lake,* Act I, Waltz, Op. 20; **Mozart:** Flute Qt. No. 3 in C.

7:00/WNCN—Bach: Cto. for Two Violins in d.

8:00/WNCN—Handel: Cto. for Organ No. 5 in F, Op. 4; **M. Giuliani:** Cto. for Guitar in A, Op. 30.

WQXR—"Sunday Night Opera House." **Strauss:** *Elektra*. Cast: Marton, Studer, Lipovsek, Weikl, Moll. Conductor: Sawallisch.

9:00/WNCN—Brahms: "Variations on a Theme by Paganini."

Mon., March 11

2:00/WNYC—The Pittsburgh Symphony Orchestra. **Turina:** *Rapsodia Sinfonica;* **Falla**: *Nights in the Gardens of Spain*.

WQXR—Mozart: Sym. No. 33 in B-Flat; **Shostakovich:** Ballet Suite No. 1.

3:00/WNCN— Copland: *Billy the Kid,* Ballet Suite.

WQXR—Liszt: Piano Cto. No. 1 in E-Flat.

4:00/WNCN—Mozart: *Lucio Silla,* Ov.; **Albinoni:** Trumpet Sonata in D.

WQXR—Corelli: Cto. Grosso No. 1 in D, Op. 6; **Bax:** *Picaresque Comedy,* Ov.

5:00/WNCN—Borodin: *Tarantella;* **Vivaldi:** Cto. for Recorder in C.

WQXR—Handel: *Water Music,* Suite No. 2; **Dvorák:** Scherzo Capriccioso.

6:00/WNCN—Telemann: Cto. for Three Trumpets in D.

7:00/WNCN—Beethoven: Violin Sonata No. 8 in G, Op. 30.

8:00/WNYC—Honegger: *La Tempete,* Prelude.

WNCN—J.A. Benda: Cto. for Piano in b; **Cimarosa:** Concertante in G.

9:00/WNCN—Lalo: *Symphonie Espagnole,* Op. 21.

WQXR—The Boston Symphony Orchestra. **Schumann:** Violin Cto. Conductor: Janowski.

Tue., March 12

2:00/WNCN—J. Haydn: Partita for Winds No. 2 in E-Flat.

WNYC—"Vienna/Salzburg Festival." **Schoenberg:** *Verklarte Nacht*.

WQXR—Vanhal: Violin Cto. in G; **Berlioz:** *Les Troyens,* "Royal Hunt and Storm."

3:00/WNCN—Schroter: Cto. for Piano in C, Op. 3.

WQXR—Respighi: *The Birds;* **Handel:** Cto. Grosso No. 9 in F, Op. 6.

4:00/WNCN—Torelli: Trumpet Sonata in Five Parts in D.

WQXR—Haydn: Trumpet Cto. in E-Flat.

5:00/WNCN—Beethoven: *Coriolan Overture,* Op. 62; **A. Scarlatti:** Sinfonia No. 1 in F.

WQXR—C.P.E. Bach: Sym. in A; **Ravel:** *La Valse*.

6:00/WNCN—Albinoni: Adagio in g.

7:00/WNCN—Rimsky-Korsakov: *Snow Maiden,* Suite.

WQXR—Dorati: Nocturne and Capriccio.

8:00/WFUV—"A Box at the Opera." **Massenet:** *La Navarraise*.

WNYC—Strauss: "Artist's Life," Waltz performed by The Virtuoso Piano Qt.

WNCN—Mozart: Flute Qt. in G; **Bach:** "Brandenburg" Cto. No. 2 in F.

9:00/WNCN—Mendelssohn: "Reformation" Sym. No. 5 in d, Op. 107.

WQXR—The Cleveland Orchestra. **Zwilich:** Oboe Cto.; **Bruckner:** Sym. No. 5 in B-Flat. Conductor: Dohnányi.

TELEVISION LISTINGS

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Weeknights, Mar. 6–8 and 11–12

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BRV BRAVO
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HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

WED., MAR. 6

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *The Cosby Show*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
LIFE *One Terrific Guy*
MAX **Movie:** *Top Gun*
NICK *The Best of Double Dare*
TMC **Movie:** *Roxanne*
A-E *The Avengers*
SHO **Movie:** *Fresh Horses*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *The Andy Griffith Show*
HBO *Crusoe*
SC Thoroughbred Racing at Aqueduct
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy!*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Above the Rim*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Nova*
TBS *Sanford and Son*
SC **Hockey:** N.J. Devils vs. Buffalo Sabres
NICK *Looney Tunes*
ESPN **College Basketball:** NCAA Play-In Game
MSG **Basketball:** N.Y. Knicks vs. Detroit Pistons
A-E *Air Power*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *48 Hours*
4 *Unsolved Mysteries*
5 **Movie:** *Scandal Sheet*
7 *The Wonder Years*
9 *Shades of L.A.*
11 **Movie:** *I Know My First Name Is Stephen, Part I*
13 *Going Home to Gospel With Patti Labelle*
31 *European Journal*
BRV *Tom Brown's Schooldays, Part IV*
TBS **Movie:** *Diamonds are Forever*
HBO *Overboard*
MAX **Movie:** *Think Big*
NICK *Mork & Mindy*
TMC **Movie:** *Look Who's Talking*
A-E *The Twentieth Century*
SHO **Movie:** *Loose Cannons*
TNT **Movie:** *Please Don't Eat the Daisies*
USA *Murder, She Wrote*
TDC *Wild About Wheels*
CNN *Primenews*

8:30
7 *Growing Pains*
31 *American Interests*
NICK *Mork & Mindy*
A-E *Battleline*
TDC *Discovery Sport*

9:00
2 *Jake and the Fatman*
4 *Night Court*
7 *Doogie Howser, M.D.*
9 *Street Legal*
21 *Johnny Mathis: Chances Are*
31 *We Dig Coal*
BRV *Boris Godunov*
NICK *Get Smart*
A-E *Our Century: Vietnam—One of the Reasons Why*
USA **Movie:** *The $10-Million Getaway*
TDC *Wings: Strange Shapes*
CNN *Larry King Live*

9:30
4 *Dear John*
7 *Anything But Love*
13 *A Jumpin' Night in the Garden of Eden*
MAX *Streets*
NICK *Dragnet*
ESPN **College Basketball:** NCAA Play-In Game
SHO *Jeff Altman's Scrapbook*

10:00
2 *WIOU*
4 *Quantum Leap*
5 9 11 CNN News
7 *Equal Justice*
31 *South Africa Now*
HBO *One-Night Stand: Allan Havey*
NICK *The Best of 'Saturday Night Live'*
TMC **Movie:** *Music Box*
MSG *The Lou Carnesecca Show*
A-E *Living Dangerously*
SHO **Movie:** *Valmont*
TDC *Profiles of Nature: The Woodland Moose*

10:30
31 *News City*
TBS **Movie:** *You Only Live Twice*
HBO **Movie:** *Sister, Sister*
SC *Sports Nightly*
NICK *Fernwood 2Night*
MSG *Coors Sports Forum*
TNT **Movie:** *Julie*
TDC *Wildlife Chronicles: Acrobat of the Woods*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Frank Sinatra: The Voice of Our Time*
31 Korean Programming
MAX **Movie:** *Spontaneous Combustion*
NICK *Alfred Hitchcock Presents*
MSG *SportsDesk*
A-E *Little Richard at the Improv*
USA *Miami Vice*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *The Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *The Nightly Business Report*
SC Thoroughbred Racing at Aqueduct
NICK *Green Acres*
MSG *Outdoor Magazine*
TDC *Invention*
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *The Odd Couple*
BRV *Track 29*
NICK *Bewitched*
A-E *The Twentieth Century*
TDC *War Chronicles: Bomber Offensive*
CNN News

12:10 a.m.
13 *Going Home to Gospel With Patti Labelle*
HBO *Burglar*
TMC *Revenge*
MSG Harness Racing at the Meadowlands

12:30 a.m.
4 *Latenight With David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
NICK *Dobie Gillis*
A-E *Battleline*
SHO *Cindy's Love Game*
TNT *Festival of Stars*
TDC *Firepower: U.S.A.F.E.—Strike Force*

12:45 a.m.
MAX *Headhunter*

1:00 a.m.
9 *New Twilight Zone*
11 News
21 *3-2-1 Contact*
TBS **Movie:** *The Secret Life of Ian Fleming*
NICK *Patty Duke*
A-E *Our Century: Vietnam—One of the Reasons Why*
MSG *Wrestling*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
4 *Later With Bob Costas*
13 *The Other Olympians*
9 *Joe Franklin*
BRV *Tom Brown's Schooldays, Part IV*
NICK *My Three Sons*
TDC *The Adventurers: The Smooth Groove*

1:40 a.m.
HBO *Police Academy*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *The Donna Reed Show*
A-E *Living Dangerously*
SHO **Movie:** *Haunted Summer*
TDC *Challenge*

2:15 a.m.
2 *Nightwatch*
MAX *Stepfather II*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Exposed*
BRV *Boris Godunov*
NICK *Mr. Ed*
TMC *Firstworks*
TNT *Hollywood Legends*

3:00 a.m.
5 **Movie:** *Child of Glass*
9 *Home Shopping Spree*
13 *Solve It*
21 *Mechanical Universe*
TBS **Movie:** *Prime Cut*
NICK *Mr. Ed*
TMC **Movie:** *Look Who's Talking*
A-E *Little Richard at the Improv*
USA **Movie:** *Julia*

3:30 a.m.
4 *Joker's Wild*
HBO *Downtown*
NICK *Dragnet*
SHO **Movie:** *Beer*

4:00 a.m.
4 *Instant Recall*
21 *Thomas Beulah*
MAX *Slaves of New York*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *The Face of Trespass*

THU., MAR. 7

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *The Cosby Show*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
TBS *The Beverly Hillbillies*
NICK *The Best of Double Dare*
TMC **Movie:** *Catch Me If You Can*
A-E *The Avengers*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *The Andy Griffith Show*
SC Thoroughbred Racing
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy!*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *The Orange Report: Big East Preview*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *Music Box*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
5 *A Current Affair*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *New Yankee Workshop*
TBS *Sanford and Son*
HBO **Movie:** *Police Academy 2*
SC **Hockey:** N.Y. Islanders vs. Detroit Red Wings
MAX **Movie:** *Sticky Fingers*
NICK *Looney Tunes*
ESPN **College Basketball:** Ohio Valley Conference Championship
MSG **Hockey:** N.Y. Rangers vs. Quebec Nordiques
A-E *Air Power*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *The Cosby Show*
5 *The Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Radio Days*
11 **Movie:** *I Know My First Name Is Stephen, Part II*
13 **Movie:** *Mystery!: Poirot II*
31 *Vietnam: A TV History*
BRV *The South Bank Show: Toulouse-Lautrec*
TBS **Movie:** *Live and Let Die*
NICK *Mr. Ed*
TMC **Movie:** *Relentless*
A-E *World in Action*
TNT **Movie:** *Cover Girl*
USA *Murder, She Wrote*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:15
21 *This Old House*

8:30
4 *A Different World*
5 *Yearbook*
NICK *Mork & Mindy*

A-E *Challenge of the Seas*
TDC *Terra X: America's Oldest Civilization*

9:00
2 *The Flash*
4 *Cheers*
5 *Beverly Hills 90210*
7 *Gabriel's Fire*
13 21 *Mystery!: Poirot II*
31 *Daughters of Debeauvoir*
BRV *Aguire, The Wrath of God*
HBO **Movie:** *Black Rain*
LIFE **Movie:** *Cristine Cromwell*
MAX **Movie:** *Witchery*
NICK *Get Smart*
ESPN **College Basketball:** Atlantic 10 Championship
A-E **Movie:** *The Europeans*
SHO **Movie:** *Hamburger Hill*
USA *River's Edge*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
4 *Wings*
NICK *Dragnet*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
31 *In Hannibal's Footsteps*
NICK *The Best of 'Saturday Night Live'*
TMC **Movie:** *Always*
TDC *The Adventurers: The Smooth Groove*

10:30
13 *Gardens of the World With Audrey Hepburn*
31 *News City*
TBS **Movie:** *The Man With the Golden Gun*
SC *Sports Nightly*
MAX **Movie:** *Staying Together*
NICK *America 2Night*
MSG *Sports Innerview*
TDC *Dive to Adventure*

10:40
TNT **Movie:** *Funny Face*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
31 Korean Programming
BRV *The White Dawn*
HBO **Movie:** *Breaking In*
SC Racing From Gulfstream Park
NICK *Alfred Hitchcock Presents*
MSG *SportsDesk*
SHO **Movie:** *Down Twisted*
USA *Miami Vice*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *The Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *The Nightly Business Report*
21 *Strangers*
SC Thoroughbred Racing
NICK *Green Acres*
MSG World Championship Kickboxing
A-E *Improv Tonite*
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *The Odd Couple*
13 *Mystery!: Poirot II*
MAX **Movie:** *Driving Miss Daisy*
NICK *Bewitched*
TMC **Movie:** *Deep Star Six*
A-E *World in Action*
USA *The Equalizer*
TDC *Timewatch: Fascist Legacy*
CNN *Newsnight*

12:30 a.m.
4 *Latenight With David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
NICK *Dobie Gillis*
MSG Harness Racing at the Meadowlands
A-E *Challenge of the Seas*
SHO **Movie:** *Manifesto*

12:45 a.m.
HBO **Movie:** *The Gauntlet*

1:00 a.m.
7 **Movie:** *What's Up Tiger Lily?*
9 *New Twilight Zone*
11 News
21 *Assignment: The World*
BRV *The South Bank Show: Toulouse-Lautrec*
TBS **Movie:** *Gold*
NICK *Patty Duke*
MSG *Canadian Sportfishing*
A-E *The Europeans*
TNT **Movie:** *Three Little Words*
USA **Movie:** *The Benny Hill Show*
TDC *World Monitor*
CNN *Showbiz Today*

1:30 a.m.
21 *3-2-1 Contact*
4 *Later With Bob Costas*
9 *Joe Franklin*
MAX **Movie:** *True Believer*
NICK *My Three Sons*
TMC **Movie:** *The Notorious Lone Wolf*
TDC *Wildlife Chronicles: Acrobat of the Woods*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
21 *Padding Bear*
BRV *Aguire, The Wrath of God*
NICK *The Donna Reed Show*
TDC *America Coast to Coast: Yosemite*

2:15 a.m.
2 *Nightwatch*
HBO *The Kids in the Hall*
SHO *Showtime Championship Boxing*

2:30 a.m.
4 *Highway to Heaven*
7 *Branded*
11 **Movie:** *The Conqueror*
NICK *Mr. Ed*

3:00 a.m.
5 **Movie:** *Green Ice*
7 **Movie:** *Eleanor and Franklin*
9 *Home Shopping Spree*
13 *Take a Look*
21 *Women in Science*
HBO **Movie:** *The Last Rites*
NICK *Bewitched*
TMC **Movie:** *Funny Girls*
USA **Movie:** *Artists and Models*

3:30 a.m.
13 *Bioscope*
4 *Joker's Wild*
TBS *The Honeymooners*
MAX **Movie:** *Excalibur*
NICK *Dragnet*
A-E *At the Improv*

4:00 a.m.
13 *Drinking and Driving: The Tolls, the Tears*
4 *Instant Recall*
BRV *The White Dawn*
TBS *Leave it to Beaver*
NICK *Alfred Hitchcock Presents*

FRI., MAR. 8

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *The Cosby Show*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
HBO **Movie:** *Lean on Me*
NICK *The Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *Case of the Avenging Ace*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy!*
9 **College Basketball:** Big East Quarterfinals
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
TMC **Movie:** *Dad*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
11 *The Hogan Family*
21 *Executive Stress*
TBS *Sanford and Son*
SC *The Orange Report*
NICK *Looney Tunes*
MSG **Exhibition Baseball:** N.Y. Yankees vs. Montreal Expos
A-E *Air Power*
CNN *Crossfire*

8:00
2 *Guns of Paradise*
4 *Unsolved Mysteries Special*
5 *America's Most Wanted*
7 *Full House*
11 **Movie:** *The Naked Truth*
13 *Washington Week in Review*
31 *Adam Smith's Moneyworld*
BRV *The Beggar's Opera*
TBS **Movie:** *The Spy Who Loved Me*
HBO **Movie:** *Revenge*
SC *Syracuse Coach's Corner*
MAX **Movie:** *My Left Foot*
NICK *Mr. Ed*
A-E **Movie:** *The Fox*
SHO **Movie:** *Blue Thunder*
TNT **Movie:** *Party Girl*
USA *Murder, She Wrote*
TDC *Wild Things*
CNN *Primenews*

8:30
7 *Baby Talk*
13 *Wall $treet Week*
31 *Washington Week in Review*
NICK *Mork & Mindy*

9:00
2 *Dallas*
4 *Hunter*
5 *Against the Law*
7 *Family Matters*
9 **College Basketball:** Big East Quarterfinals
13 *Great Performances: Kathleen Battle and Jessye Norman*
31 *This Old House*
SC *Ed Randall's Talking Baseball*
LIFE **Movie:** *This Is Elvis*
NICK *Get Smart*
TMC **Movie:** *Parenthood*
ESPN **College Basketball:** ACC Quarterfinals
TDC *War Chronicles*
CNN *Larry King Live*

9:30
7 *Going Places*
31 *Hometime*
NICK *Dragnet*
TDC *Firepower*

10:00
2 *Sons and Daughters*
4 *Dark Shadows*
5 11 CNN News
7 *20/20*
31 *Cinema Showcase*
BRV *The Al Di Meola Project*
TBS **Movie:** *Moonraker*
HBO **Movie:** *Blue Steel*
MAX **Movie:** *The Blood of Heroes*
NICK *Alfred Hithcock Presents*
A-E *The Golden Age of Rock and Roll*
SHO *Flight of Black Angel*
TDC *Fascist Legacy*

10:30
11 News
31 *News City*
NICK *Green Acres*

10:50
TNT **Movie:** *Brigadoon*

11:00
2 4 7 News
5 *M*A*S*H*
9 News
11 *Cheers*
13 *Thirteen Live*
31 *World TV*
BRV *Threshold*
NICK *The Best of 'Saturday Night Live'*
TMC **Movie:** *Lock Up*
A-E *Dr. Joyce Brothers at the Improv*
TDC *Safari: The Bengal Tiger*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *The Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *The Nightly Business Report*
MAX **Movie:** *Nightbreed*
NICK *Fernwood 2Night*
SHD **Movie:** *Revenge*
CNN *Sports Tonight*

MIDNIGHT
5 *The Love Connection*
7 *Into the Night*
11 *The Odd Couple*
13 *Great Performances*
HBO *The Kids in the Hall*
NICK *The Donna Reed Show*
A-E **Movie:** *The Fox*
USA **Movie:** *Invasion of the Bee Girls*
TDC *Citizen Carter*
CNN *Newsnight*

12:30 a.m.
4 *Latenight With David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
HBO *One Night Stand*
NICK *Dobie Gillis*

1:00 a.m.
7 **Movie:** *The Medusa Touch*
9 *New Twilight Zone*
11 News
21 **Movie:** *Glorifying the American Girl*
BRV *The Beggar's Opera*
TBS **Movie:** *Flash Gordon*
MAX **Movie:** *Savage Beach*
NICK *The Patty Duke Show*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
TMC **Movie:** *Danger Zone II*

1:30 a.m.
4 *Friday Night Videos*
9 *Joe Franklin*
NICK *My Three Sons*
TDC *Dive to Adventure*

2:00 a.m.
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *The Donna Reed Show*
SHO **Movie:** *Ready, Willing & Able*
USA **Movie:** *Hot Chili*
TDC *TDC-TV*

2:15 a.m.
2 **Movie:** *Agatha*

2:30 a.m.
11 **Movie:** *Sky Heist*
4 *America's Top Ten*
NICK *Mr. Ed*

2:45 a.m.
21 **Movie:** *Indiscreet*
HBO **Movie:** *The Fly II*

3:00 a.m.
4 *Highway to Heaven*
5 **Movie:** *The Gambler*
7 **Movie:** *Eleanor and Franklin*
9 *Home Shopping Spree*
13 *Buongiorno Italia*
BRV *The Al Di Meola Project*
TBS **Movie:** *Dr. Who and the Daleks*
NICK *Bewitched*
TMC **Movie:** *Dad*
SHO **Movie:** *Street Smart*
TNT **Movie:** *Twilight for the Gods*

3:30 a.m.
MAX **Movie:** *Kiss of the Beast*
NICK *Dragnet*

4:00 a.m.
2 *The Late Show: High Risk*
4 *Joker's Wild*
HBO **Movie:** *Wild Zone*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Of Human Bondage*
USA **Movie:** *The Questor Tapes*

MON., MAR. 11

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *The Cosby Show*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
NICK *Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *Robin Hood: The Power of Albion*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:15
TMC **Movie:** *Gardens of Stone*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *The Andy Griffith Show*
SC Thoroughbred Racing
MAX **Movie:** *Nobody's Perfect*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy!*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
SHO **Movie:** *UHF*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *Frugal Gourmet*
TBS *Sanford and Son*
HBO *Babar*
SC **College Basketball:** George Washington vs. Miami
NICK *Looney Tunes*
ESPN **College Basketball:** MAAC Championship
MSG **Basketball:** N.J. Nets vs. N.Y. Knicks
A-E *Air Power*
TDC *World Monitor*

TELEVISION

CNN *Crossfire*

8:00
2 *Evening Shade*
4 *The Fresh Prince of Bel Air*
5 **Movie:** *Poltergeist 3*
7 *MacGyver*
9 *Love and Curses*
11 **Movie:** *Platoon Leader*
13 *Nature: Grand Teton Wilderness*
31 *Eye On Dance*
BRV *Desert Roses*
TBS **Movie:** *Logan's Run*
HBO **Movie:** *Driving Miss Daisy*
MAX **Movie:** *Deadly Weapon*
NICK *Mr. Ed*
TMC **Movie:** *Deceptions*
A-E *David L. Wolper Presents: The Battle of Britain*
TNT **Movie:** *Ironclads*
USA *Murder, She Wrote*
TDC *Safari: Focus on Africa*
CNN *Primenews*

8:15
21 *Today's Gourmet*

8:30
2 *Major Dad*
4 *Blossom*
31 *First Exposure: Student Film*
NICK *Mork & Mindy*

9:00
2 *People's Choice Awards*
4 **Movie:** TBA
7 **Movie:** *Lucky Day*
9 *National Geographic: Ballad of the Irish Horse*
13 *Nature: Year of the Jackal*
21 *Great Performances*
31 *Bookmark*
BRV *Mats Ek's Giselle*
LIFE **Movie:** *National Lampoon's Class Reunion*
NICK *Get Smart*
A-E *Miss Marple: A Pocketful of Rye*
SHO **Movie:** *Kinjite*
USA *Wrestling*
TDC *Discovery Showcase*
CNN *Larry King Live*

9:30
31 *Glasnost Film Festival*
MAX **Movie:** *Full Fathom Five*
NICK *Dragnet*
ESPN **College Basketball:** Sunbelt Conference Championship

10:00
5 9 11 CNN News
HBO **Movie:** *War of the Roses*
NICK *The Best of 'Saturday Night Live'*
TMC **Movie:** *Kiss of the Beast*
MSG *1991 USTA/ITCA Indoor Intercollegiate Team Championship Tennis*
A-E **Movie:** *Dead Lucky, Part I*
TDC *A World Away: Rome, The Eternal City*

10:15
13 *Father of the Lions*

10:30
21 **Movie:** *Royal Wedding*
31 *News City*
BRV *The South Bank Show: John Houseman*
TBS **Movie:** *2010*
SC *Sports Nightly*
NICK *Fernwood 2Night*

SHO *Championship Boxing Report*

11:00
2 4 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
31 Korean Programming
MAX **Movie:** *Nuns on the Run*
NICK *Alfred Hitchcock Presents*
MSG *SportsDesk*
A-E *Robert Mandan at the Improv*
SHO **Movie:** *Blaze*
USA *Miami Vice*
TDC *Wild Things: Koalas Out on a Limb*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *The Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *The Nightly Business Report*
BRV *Tampopo*
SC Thoroughbred Racing
NICK *Green Acres*
TMC **Movie:** *Working Girl*
MSG **Major Indoor Lacrosse:** Philadelphia Wings vs. Pittsburgh Bulls
CNN *Sports Tonight*

MIDNIGHT
5 *Love Connection*
7 *Into the Night*
11 *The Odd Couple*
13 *Nature*
HBO **Movie:** *Tango & Cash*
NICK *Bewitched*
ESPN **College Basketball:** West Coast Conference Championship
A-E *David L. Wolper Presents: Let My People Go*
USA *The Equalizer*
TDC *Beyond 2000*
CNN News

12:30 a.m.
4 *Late Night with David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *The Nightly Business Report*
MAX **Movie:** *Stepfather II*
NICK *Dobie Gillis*

1:00 a.m.
7 **Movie:** *Born Losers*
9 *New Twilight Zone*
11 News
13 *Nature*
21 *Watch Your Language*
TBS *National Geographic Explorer*
NICK *Patty Duke*
A-E *Miss Marple: A Pocketful of Rye*
SHO *Showtime Presents: Jonathan Winters and Friends*
USA *Madame's Place*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
MSG Harness Racing at the Meadowlands

1:30 a.m.
4 *Later with Bob Costas*
5 *McCreary Report*
9 *Joe Franklin*
BRV *Desert Roses*
NICK *My Three Sons*

TMC **Movie:** *Hit List*
USA *Hollywood Insider*
TDC *Wild About Wheels*

2:00 a.m.
4 News
11 **Movie:** *Killer In the Family*
13 *MacNeil/Lehrer*
HBO **Movie:** *Harlem Nights*
MAX **Movie:** *Spontaneous Combustion*
NICK *The Donna Reed Show*
A-E *Dead Lucky*
TDC *Discovery Sport*

2:15 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
BRV *Mats Ek's Giselle*
NICK *Mr. Ed*
SHO **Movie:** *Valmont*
TDC *Wheels in Sport*

3:00 a.m.
5 **Movie:** *Children of Divorce*
7 **Movie:** *Leave Yesterday Behind*
9 *Home Shopping Spree*
13 *Universe And I*
21 *Women in Science*
TBS *World of Audubon: Hope for the Tropics*
NICK *Bewitched*
TMC **Movie:** *Born Yesterday*
A-E *Robert Mandan at the Improv*

3:30 a.m.
4 *Joker's Wild*
NICK *Dragnet*

3:45 a.m.
MAX **Movie:** *Homer & Eddie*

4:00 a.m.
4 *Instant Recall*
11 *Trapper John, M.D.*
BRV *John Houseman*
TBS *Leave It to Beaver*
NICK *Alfred Hitchcock Presents*
TNT **Movie:** *Angel Baby*

TUE., MAR. 12

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *The Beverly Hillbillies*
HBO *Smoking: Everything You and Your Family Need to Know*
LIFE *Clairvoyant*
MAX **Movie:** *Worth Winning*
NICK *Best of Double Dare*
TMC **Movie:** *House Party*
A-E *The Avengers*
SHO **Movie:** *Paul McCartney: Put it There*
TNT *Gilligan's Island*
USA *Cartoon Express*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *The Andy Griffith Show*
HBO **Movie:** *Wedding Day Blues*
SC *Inside Racing*
NICK *Make the Grade*

TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy!*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Halls of Fame: Stan Musial*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *National Geographic*
TBS *Sanford and Son*
SC **College Baseball:** Penn St. vs. S. Florida
NICK *Looney Tunes*
ESPN **College Basketball:** National Invitation Tournament
MSG John Abdo's Strength and Fitness
A-E *Air Power*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *Six Against the Rock*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 *Soul Train Music Awards*
13 *American Playhouse: Andre's Mother*
31 *Infinite Voyage*
BRV *Last Holiday*
TBS **Basketball:** Philadelphia 76ers vs. Atlanta Hawks
HBO **Movie:** *Dangerous Liaisons*
MAX **Movie:** *Staying Together*
NICK *Mork & Mindy*
TMC **Movie:** *Back to the Future II*
MSG **Boxing:** Fight Night From the Great Western Forum
A-E *American Caesar*
SHO **Movie:** *Barefoot in the Park*
TNT **Movie:** *Wings of Eagles*
USA *Murder, She Wrote*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

8:30
7 *Davis Rules*
NICK *Mork & Mindy*

9:00
2 **Movie:** *Above the Law*
4 *In the Heat of the Night*
7 *Roseanne*
9 *Amazing Stories*
13 *Bradshaw On: Healing the Shame That Binds You*
21 *One Night With You*
31 *The Infinite Voyage*
LIFE **Movie:** *Stop at Nothing*
NICK *Get Smart*
A-E *The Song Remains The Same*
USA *Tuesday Night Fights*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

9:30
7 *Coach*
9 *Amazing Stories*
BRV *The Horse's Mouth*
MAX **Movie:** *Only When I Laugh*
NICK *Dragnet*
ESPN **College Basketball:** National Invitation Tournament
TDC *Invention*

10:00
4 *Law & Order*
5 9 11 CNN News
7 *Eddie Dodd*
31 *Wild America*
HBO *Loose Cannons*
NICK *The Best of 'Saturday Night Live'*
TMC **Movie:** *Communion*
SHO **Movie:** *Hamburger Hill*
TDC *Planet Earth: The Blue Planet*

10:20
TBS **Movie:** *Bullitt*
TNT **Movie:** *Flying Leathernecks*

10:30
21 *Aloha from Hawaii*
31 *News City*
SC *Sports Nightly*
NICK *Fernwood 2Night*

11:00
2 4 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
31 Korean Programming
BRV *The White Dawn*
SC *The Jerry Tarkanian Show*
NICK *Alfred Hitchcock Presents*
MSG SportDesk
USA *Miami Vice*
TDC *Wings: Modern Combat Aircraft*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *The Tonight Show*
5 *Personalities*
7 *News*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *The Nightly Business Report*
HBO **Movie:** *Easy Wheels*
SC Racing at Gulfstream Park
MAX *The Sailor Who Fell From Grace With the Sea*
NICK *Green Acres*
TMC **Movie:** *To Die For*
CNN *Sports Tonight*

MIDNIGHT
5 *The Love Connection*
7 *Into the Night*
9 *Arsenio Hall*
11 *The Odd Couple*
SC *Inside Racing*
NICK *Bewitched*
A-E *American Caesar*
SHO **Movie:** *Everybody Wins*
USA *The Equalizer*
TDC *Survival!: Hazardous Duty*
CNN *Newsnight*

12:15 a.m.
13 *American Playhouse*
MSG Harness Racing at the Meadowlands

12:30 a.m.
4 *Latenight With David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*

21 *The Nightly Business Report*
TBS **Movie:** *Hour of the Gun*
NICK *Dobie Gillis*
TNT *Festival of Stars*

1:00 a.m.
7 **Movie:** *Hennessey*
9 *New Twilight Zone*
11 News
13 *Bradhaw On: Healing the Shame That Binds You*
21 *Watch Your Language*
BRV *Last Holiday*
NICK *The Patty Duke Show*
MSG *The Martial Art World*
A-E *The Song Remains The Same*
USA *Tuesday Night Fights*
TDC *World Monitor*
CNN *Showbiz Today*

1:10 a.m.
HBO *Kids in the Hall*

1:15 a.m.
TMC **Movie:** *Catch Me if You Can*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
HBO *Breaking In*
MAX **Movie:** *Wildest Dreams*
NICK *My Three Sons*
SHO **Movie:** *Blue Thunder*
TDC *Profiles of Nature: The Grey Owl*

2:00 a.m.
4 News
11 **Movie:** *Independence Day*
13 *MacNeil/Lehrer*
NICK *The Donna Reed Show*
TDC *A World Away: Rome, The Eternal City*

2:15 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
BRV *The Horse's Mouth*
NICK *Mr. Ed*

2:40 a.m.
21 *Trigonometric Functions*
MAX **Movie:** *Back to Back*

2:50 a.m.
TBS **Movie:** *Carson City*

3:00 a.m.
5 **Movie:** *Gas*
7 **Movie:** *Eleanor and Franklin, Part I*
9 *Home Shopping Spree*
13 *The Power of Algebra*
21 *For All Practical Purposes*
NICK *Bewitched*
TMC **Movie:** *House Party*
TNT *Hollywood Legends*
USA **Movie:** *Struggle Through Death*

3:30 a.m.
4 *Joker's Wild*
13 *The First Americans*
HBO *Crack U.S.A.*
NICK *Dragnet*
SHO **Movie:** *Haunted Summer*

4:00 a.m.
11 *Trapper John, M.D.*
4 *Instant Recall*
BRV *The White Dawn*
HBO **Movie:** *The Gauntiet*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Escape*

Weekend, Mar. 9 –10

SAT., MAR. 9

8:00 a.m.
2 *Jim Henson's Muppet Babies*
4 *Camp Candy*
5 *Peter Pan & The Pirates*
11 *Incredible Hulk*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *The Little Shop of Horrors*
MAX **Movie:** *Second Sight*
NICK *Count Duckula*
TMC **Movie:** *Adventures of Huckleberry Finn*
A-E *Journey to Adventure*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Captain N and Super Mario Brothers III*
5 *Bobby's World*
13 *Bradshaw On: Homecoming*
21 *Adventures in Scale Modeling*
31 *Japanese Cooking*
NICK *Heathcliff*
A-E *World of Survival*
SHO **Movie:** *Abbott and Costello Meet Frankenstein*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
5 *Tom and Jerry's Kids*
11 *Wrestling*
13 *Moyers: Joseph Campbell and the Power of Myth*
21 *The New Yankee Workshop*
TBS *War Power Hour*
NICK *Inspector Gadget*
A-E **Movie:** *Apache Drums*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
4 *Rick Moranis in Gravedale High*
5 *Attack of the Killer Tomatoes*
MAX **Movie:** *Beverly Hills Brats*
NICK *Inspector Gadget*
TMC **Movie:** *Chances Are*
USA *Hollywood Insider*
CNN *Moneyweek*

9:40 a.m.
21 *Hometime*
HBO **Movie:** *18 Again!*

10:00 a.m.
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburgh Pigs*
11 *Soul Train*
31 *Bienvenue en France*
TBS *National Geographic Explorer*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
SHO **Movie:** *Grease*
TNT *How the West Was Won*
USA *Street Hawk*
TDC *Profiles of Nature: The Woodland Moose*

10:30 a.m.
4 *Chipmunks*
5 *Fun House*
21 *This Old House*
31 *Washington Week in Review*
A-E *Short Stories*
TDC *Wildlife Chronicles: Acrobat of the Woods*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
9 *Superman*
11 *Star Search*
21 *The Victory Garden*
31 *Eye on Asia*
MAX **Movie:** *The Forbidden Dance*
NICK *Think Fast*
A-E *Women Who Smile*
TNT **Movie:** *A Day of Fury*
USA *Youthquake*
TDC *Safari: The Bengal Tiger*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
HBO **Movie:** *Urban Cowboy*
NICK **Movie:** *Don't Just Sit There*
TMC **Movie:** *House Party*
USA *It's Your Movie*

11:40 a.m.
21 *Gourmet Cooking*
ESPN **College Basketball:** North Atlantic Conference Championship
SHO **Movie:** *Turner & Hooch*

NOON
2 **College Basketball Doubleheader**
4 *Saturday Videos*
5 *Wrestling*
9 *Superboy*
11 *Fame*
31 *Video Music Box*
TBS *The Beverly Hillbillies*
NICK *Dennis the Menace*
MSG **Bowling:** *The 10th Frame*
A-E *Terror*
SHO **Movie:** *Fresh Horses*
USA **Movie:** *Micki & Maude*
TDC *Films for the Family: Predators of the Sea*

12:30
4 *NBA Inside Stuff*
9 *Super Force*
21 *Cuisine Rapide*
TBS *Happy Days*
NICK *Dennis the Menace*
MSG *On Tour*
CNN *Evans & Novak*

12:50
TNT **Movie:** *Walk The Proud Land*

1:00
4 *Sports Express*
5 *American Gladiators*
7 *Sports Quest with Larry Bowa*
9 *Mets Baseball*
21 *The Frugal Gourmet*
31 Pakistani Television
TBS **Movie:** *Crime of Innocence*
MAX **Movie:** *The Big Picture*
NICK *Lassie*
MSG *Monster Trucks: Tufftrax*
A-E *David L. Wolper Presents: The Battle of Britain*

1:30
7 *Runaway With the Rich and Famous*
13 *Great Performances*
21 *Travelin' Gourmet*
NICK *Lassie*
TMC **Movie:** *Music Box*
ESPN **College Basketball:** ACC Tournament

2:00
4 *Sport Special: NHRA Chief Auto Parts Winternational*
5 **Movie:** *Condorman*
21 *Joy of Painting*
31 *American Art Forum*
HBO **Movie:** *Driving Miss Daisy*
NICK *Special Delivery*
MSG *MuscleSport USA*
A-E *The Golden Age of Rock and Roll*
SHO *It's Gary Shandling's Show*
TDC *A World Away: Moscow and Leningrad—The Crown Jewels of Russia*

2:30
21 *The Joy of Painting*
31 *State of the Arts*
MAX **Movie:** *Butch Cassidy & The Sundance Kid*
SHO *Badge of the Assassin*

2:45
TNT **Movie:** *The Wild and the Innocent*

3:00
4 *Sports World*
7 **Bowling:** *The Johnny Petraglia Open*
11 **Movie:** *The Bourne Identity, Part I*
21 *Gardens of the World With Audrey Hepburn*
31 *Eye on Dance*
TBS **Movie:** *Right To Kill?*
MSG **High School Basketball:** CHSAA Championship
A-E **Movie:** *Kansas Pacific*
TDC *Citizen Carter*

3:30
9 *Kiner's Korner*
13 *Johnny Mathis*
31 *All About TV*
TMC **Movie:** *Who's Harry Crumb?*
ESPN **College Basketball:** ACC Tournament
CNN *Your Money*

4:00
5 *Facts of Life*
9 *They Came From Outer Space*
31 *Sounds Brazilian*
HBO **Movie:** *License To Kill*
NICK *You Can't Do That on Television*
TDC *Vietnam: The Ten Thousand Day War*

4:30
2 *Olympic Winterfest*
4 *Honda Golf Classic*
5 *What a Dummy*
7 *Wide World of Sports*
21 *Star Cops*
31 *South Africa Now*
MAX **Movie:** *Nuns on the Run*
NICK *Out of Control*
A-E *Short Stories*
SHO **Movie:** *Raising Arizona*
TNT *The Rounders*
CNN *Future Watch*

4:45
SC *Islanders Pre-Game show*

5:00
5 *Mr. Belvedere*
9 *Knight Rider*
11 **Movie:** *The Bourne Identity, Part II*
31 *American Interests*
BRV *The Rocking Horse Winner*
TBS *Fishing with Roland Martin*
NICK *Mr. Wizard's World*
TMC **Movie:** *Pretty in Pink*
A-E *Caroline's Comedy Hour*
TNT *Logan's Run*
TDC *Discovery Sport*

5:30
5 *Harry and the Hendersons*
13 *Frank Sinatra, the Voice of Our Time*
21 *Doctor Who*
31 *European Journal*
TBS *Fishing With Orlando Wilson*
NICK *Dennis the Menace*
CNN *Newsmaker Saturday*

6:00
2 *Channel 2, the People*
4 7 CNN News
9 *The A-Team*
5 *Three's Company*
31 Polish Programming
TBS World Championship Wrestling
HBO **Movie:** *Little Shop of Horrors*
LIFE **Movie:** *The Towering Inferno*
MAX **Movie:** *Ski Patrol*
NICK *Wild and Crazy Kids*
ESPN **College Basketball:** Midwestern Conference Championship
A-E *Miss Marple: A Pocketful of Rye*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *All in the Family*
31 *Hello Austria/Hello Vienna*
BRV *Desert Roses*
NICK *Welcome Freshmen*
SHO **Movie:** *Limit Up*
CNN *Pinnacle*

7:00
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 *News Magazine*
9 *Amen*
11 *Star Trek: The Next Generation*
13 *MacNeil/Lehrer*
31 Italian Programming
NICK *Inspector Gadget*
TMC **Movie:** *Revenge*
A-E *All Creatures Great and Small*
TDC *America Coast to Coast: Yosemite—A Landscape of Wonders*

7:30
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 *227*
BRV *Champlin on Film: Bernardo Bertolucci*
SC **Basketball:** New York Knicks vs. New Jersey Nets
NICK *Looney Tunes*
CNN *Sports Saturday*

8:00
2 *Uncle Buck*
4 *Amen*
5 *Totally Hidden Videos*
7 *The Young Riders*
9 **Movie:** *Klute*
11 **Movie:** *Wild Geese II*
13 *Great Performances: The Fred Astaire Songbook*
21 *Peter, Paul and Mary*
31 *The Rise and Fall of Reginald Perrin*
BRV *Joshua Then and Now*
TBS **Movie:** *Casino Royale*
HBO **Movie:** *Loose Cannons*
MAX **Movie:** *Enemies, Love Story*
NICK *Looney Tunes*
ESPN **College Basketball:** Western Athletic Conference Tournament
A-E **Movie:** *The Hand*
SHO **Movie:** *Mad House*
TNT **Movie:** *On A Clear Day You Can See Forever*
USA **Movie:** *Prince of Bel Air*
TDC *Challenge: Caged in Fear*
CNN *Primenews*

8:30
2 *Lenny*
4 *Down Home*
5 *Yearbook*
31 *Shelley*
NICK *Bewitched*
MSG **Basketball:** Utah Jazz vs. N.Y. Knicks

9:00
2 **Movie:** *La Bamba*
4 *Golden Girls*
5 *Cops*
7 **Movie:** *Frank Notti: The Encorcer*
31 *French and Saunders*
NICK *Get Smart*
TMC **Movie:** *House Party*
TDC *Wings: Modern Combat Aricraft—Modern Missiles*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
5 *Cops*
13 **Movie:** *The Band Wagon*
31 *Two's Company*
SC *Mets Inside Pitch Spring Training Report*
NICK *Dragnet*
SHO *Yakov Smirnoff in Moskow…Idaho*

10:00
4 *Carol & Company*
5 *Comic Strip Live*
9 11 CNN News
21 *Johnny Mathis: Chances Are*
31 *'Allo 'Allo*
BRV *The Lenny Henry Show*
HBO *One-Night Stand: Jeff Marder*
SC **College Basketball:** Boston College vs. Seton Hall
NICK *The Best of 'Saturday Night Live'*
ESPN **College Basketball:** Big Sky Championship
USA *The Hitchhiker*
TDC *Survival!: Peril in the Pacific*

10:15
HBO **Movie:** *Harlem Nights*
MAX **Movie:** *Kill Me Again*

10:30
4 *Carol & Company*
5 *M*A*S*H*
9 *Taxi*
31 *Just for Laughs*
BRV *The Lenny Henry Show*
TBS *U.S. Olympic Gold*
SC *Sports Nightly*
NICK *Fernwood 2Night*
SHO **Movie:** *Super Dave*
TNT **Movie:** *Dream Lover*
USA *Alfred Hitchcock Presents*

11:00
2 4 7 News
5 *Comic Strip Live*
9 *Howard Stern*
11 *The Odd Couple*
31 *World TV*
BRV *The South Bank Show: John Houseman*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Joe Bob's Drive-In Theater*
MSG *SportsDesk*
A-E *Jake Steinfield at the Improv*
SHO **Movie:** *Into the Fire*
USA *John Belushi Tribute*
TDC *TDC-TV*

11:05
TMC *Bedroom Eyes II*

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *Oceans of Fire*
11 **Movie:** *Massacre At Central High*
NICK *Green Acres*
ESPN World Cup Skiing
CNN *Sports Tonight*

MIDNIGHT
5 *American Gladiators*
9 *Barney Miller*
13 21 *Frank Sinatra, the Voice of Our Time*
BRV *Three Cases of Murder*
TBS *Night Tracks*
MAX **Movie:** *Night Game*
NICK *Bewitched*
ESPN **College Basketball:** Big West Tournament
A-E **Movie:** *The Hand*
TDC *Arthur C. Clarke*
CNN *Newsnight*

12:10 a.m.
HBO **Movie:** *License to Kill*

12:30 a.m.
2 *Quincy, M.E.*
NICK *Dobie Gillis*
SHO **Movie:** *Opposing Force*
TDC *Terra X*

1:00 a.m.
4 *It's Showtime at the Apollo*
31 *Night Flight*
TNT **Movie:** *A Ghost in Monte Carlo*
TDC *Planet Earth: The Living Machine*

1:30 a.m.
2 *Witness to Survival*
7 News
11 **Movie:** *The Wild Women*
USA *John Belushi Tribute*

1:45 a.m.
7 **Movie:** *The Bunker*
MAX **Movie:** *Lethal Woman*

2:00 a.m.
5 **Movie:** *The Joy of Sex*
BRV *The Rocking Horse Winner*
NICK *The Donna Reed Show*
A-E *Comedy on the Road*
SHO **Movie:** *Everybody Wins*
TDC *Nature of Things: A Sky Full of Planets*

2:30 a.m.
2 **Movie:** *Escape from El Diablo*

SUN., MAR. 10

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Mister Rogers Neighborhood*
21 *Big Birthday, or, Let Me Eat Cake*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *Lone Wolf in Counter Espionage*
A-E *Journey to Adventure*
TNT *Popeye*
USA *Cartoon Express*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
MAX **Movie:** *Think Big*
NICK *Heathcliff*
A-E *World of Survival*
SHO **Movie:** *The Last of the Mohicans*
USA *JEM*

9:00 a.m.
2 News
4 *Sunday Today*
7 *America's Black Forum*
11 *Incredible Hulk*
21 *Going Home to Gospel With Patti Labelle*
TBS *Brady Bunch*
HBO *A Gold Medal Tradition*
NICK *Cartoon Kablooey*
TMC **Movie:** *Perry Mason: Case of the Lady in Lake*
A-E **Movie:** *The Overlanders*
TNT *Bugs Bunny and Pals*
USA *Cartoon Express*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
7 *ABC's Sneak Preview*
9 *Widget*
13 *Sesame Street*
TBS *The Andy Griffith Show*
NICK *Flipper*
SHO *Owl TV*
TDC *Orphans of the Wild*
CNN *Your Money*

10:00 a.m.
7 *Saying Kaddish*
9 *Steampipe Alley*
11 *C.H.I.P.S.*
TBS *Good News*
HBO **Movie:** *Weekend at Bernie's*
MAX **Movie:** *California Suite*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
SHO **Movie:** *Twins*
TNT **Movie:** *Thrill of Romance*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
13 *Mister Rogers Neighborhood*
21 *Adam Smith's Money World*
TBS **Movie:** *The Last Starfighter*
TDC *Collector's Journal With Ralph and Terry Kovel*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition With Jim Jensen*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *Happy Days*
13 *Sesame Street*
21 *Wall $treet Week*
NICK *Cartoon Kablooey*
TMC **Movie:** *The Adventures of Baron Munchausen*
A-E *Arts & Entertainment Revue*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
11 **Movie:** *The Life and Times of Judge Roy Bean*
21 *Washington Week in Review*
HBO **Movie:** *Immediate Family*
MAX **Movie:** *The Pride and the Passion*
NICK *SK8 TV*

NOON
2 **College Basketball:** Big East Tournament
4 *NBA Showtime*
5 *WWF Wrestling*
9 *Out of This World*
13 *Great Performances*
21 *Nova*
NICK *Wild and Crazy Kids*
MSG *GGP Skiing Magazine*
A-E *General Motors Playwright Theater*
SHO **Movie:** *Once Upon a Time in the West*
TNT **Movie:** *Romance on the High Seas*
USA *All American Wrestling*

12:30
4 **Basketball:** Chicago Bulls vs. Atlanta Hawks
7 *News Conference*
9 *New Lassie*
TBS **Movie:** *Genesis II*
NICK *Dennis the Menace*
ESPN **College Basketball:** Mid-American Championship
TDC *A House for All Seasons*

1:00
5 **Movie:** *Bachelor Mother*
7 *Like It Is*
9 **Movie:** *From Noon Till Three*
21 *Nova*
NICK *Fifteen*
TMC **Movie:** *The Big Picture*
MSG **Exhibition Baseball:** Baltimore Orioles vs. N.Y. Yankees
A-E *James Brown and Friends*
USA *MacGyver*
TDC *America Coast to Coast: Yosemite*

1:30
13 **Movie:** *The Band Wagon*
HBO **Movie:** *Bobby Kennedy: In His Own Words*
NICK *Welcome Freshmen*
CNN *Moneyweek*

2:00
2 **College Basketball:** Big East Tournament
7 **College Basketball:** Ohio St. vs. Iowa
11 **Movie:** *The Ice Pirates*
21 *All Creatures Great and Small*
31 *World Chronicle*
TBS **Movie:** *Planet Earth*
MAX **Movie:** *Young Frankenstein*
NICK *Special Delivery*
A-E *Living Dangerously*
USA **Movie:** *Werewolf*
TDC *Bill Burrud's Animal Odyssey*

2:20
TNT **Movie:** *The Egg and I*

2:30
31 *Ask Congress*
HBO **Movie:** *The Abyss*

2:45
4 *Sportsworld*

3:00
9 **Movie:** *Return of the 7*
31 *This Old House*
TMC **Movie:** *Deep Star Six*
A-E **Movie:** *The Hand*
SHO *Andrea Martin: Together Again*
TDC *Survival!*
CNN *World Report*

3:30
5 **Movie:** *Between Two Brothers*
21 *Today's Gourmet*
31 *Hometime*
TBS **Movie:** *The Ice Pirates*
ESPN **College Basketball:** Big West Championship

4:00
4 *Honda Golf Classic*
7 **College Basketball:** SEC Championship
11 **Movie:** *Resurrection*
13 *Frank Sinatra, the Voice of Our Time*
21 *Madeleine Cooks*
31 Polish Programming
MAX **Movie:** *The Mysterians*
NICK *You Can't Do That on Television*
MSG World Cup Skiing
SHO *Back to the Beach*
USA *Double Trouble*
TDC *War Chronicles: The Bomber*

4:30
2 *Olympic Winterfest*
21 *The Frugal Gourmet*
NICK *Out of Control*
USA *Dog House*
TDC *Firepower: Strike Force*

4:40
SC *Islanders Pre-Game Show*
TNT **Movie:** *Home From the Hill*

5:00
5 **Movie:** *Fighting Back*
9 *Superboy*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids: Bread and Honey*
HBO **Movie:** *The Bear*
SC **Hockey:** N.Y. Rangers vs. N.Y. Islanders
NICK *Fifteen*
TMC **Movie:** *Physical Evidence*
MSG *The Winner's Circle*
A-E *World in Action*
USA *Swamp Thing*
TDC *Planet Earth*
CNN *Earlyprime*

5:30
9 *Super Force*
13 *Going Home to Gospel With Patti Labelle*
BRV *Paul's Case*
TBS *Captain Planet*
MAX **Movie:** *Big Shots*
NICK *Dennis the Menace*
MSG *Coors Sports Forum*
A-E *Challenge of the Seas*
USA *Alfred Hitchcock Presents*

6:00
2 4 7 News
9 *The A-Team*
11 **Movie:** *Running on Empty*
31 *Polish Sunday*
TBS **Movie:** *On Her Majesty's Secret Service*
NICK *Wild and Crazy Kids*
MSG **College Basketball:** Washington vs. UCLA
A-E *American Caesar*
SHO **Movie:** *Twins*
TDC *Wild Things: Tiger Country*
USA *Murder, She Wrote*
CNN *This Week in the NBA*

6:30
2 *NCAA Tournament Selection*
7 News
21 *The Nat King Cole Show*
BRV *McCown as Kipling*
NICK *Family Double Dare*

6:45
HBO **Movie:** *Steel Magnolias*

7:00
2 *60 Minutes*
4 *Sunday Best*
5 *True Colors*
7 *Life Goes On*
9 **Movie:** *That Darn Cat*
13 *Great Performances*
21 *Hometime*
31 *An American Family*
BRV *Tom Brown's Schooldays, Part IV*
MAX **Movie:** *National Lampoon's Christmas Vacation*
TMC **Movie:** *Beaches*
A-E *Our Century: Vietnam*
USA **Movie:** *The $10-Million Getaway*
TDC *America—Inventing a Nation*

7:30
5 *Parker Lewis Can't Lose*
NICK *Looney Tunes*
ESPN *World Cup Skiing*

8:00
2 *Murder, She Wrote*
4 *Exposé*
5 *In Living Color*
7 *America's Funniest Home Videos*
31 *Mystery!: Poirot II*
BRV *Sorcerer*
NICK *Looney Tunes*
A-E *Terror*
SHO **Movie:** *Cry Baby*
TNT **Movie:** *The Law and Jake Wade*
TDC *The Nature of Things: A Sky Full of Planes*
CNN *Primenews*

8:30
4 *Real Life with Jane Pauley*
5 *Get a Life*
7 *America's Funniest People*
NICK *Bewitched*
ESPN *Formula One: U.S. Grand Prix*
MSG **Hockey:** N.Y. Rangers at Chicago Blackhawks

9:00
2 **Movie:** *Aftermath*
4 **Movie:** *Lethal Weapon*
5 *Married with Children*
7 **Movie:** *Married to the Mob*
9 *Party Machine*
11 *Billy Graham*
13 *Tchaikovsky 150th Birthday Gala From Leningrad*
21 31 *Mystery!: Poirot II*
TBS *National Geographic Explorer*
HBO **Movie:** *Look Who's Talking*
MAX **Movie:** *Nightbreed*
NICK *Get Smart*
USA *Counterstrike*
TDC *Discovery Sunday*
TMC **Movie:** *Last of the Finest*
A-E *Fighting for the Forest*
CNN *Week in Review*

9:30
5 *Good Grief*
SC *Mets Inside Pitch Spring Training Report*
NICK *Dragnet*
SHO **Movie:** *Loose Cannons*

10:00
5 *Comic Strip Live*
9 11 CNN News
31 *Eastenders*
BRV *The South Bank Show: Toulouse-Lautrec*
NICK *The Best of 'Saturday Night Live'*
A-E *Arts & Entertainment Revue*
TNT **Movie:** *Five Man Army*
USA *The Equalizer*

10:30
9 *On Scene: Emergency Response*
SC *Sports Nightly*
NICK *Fernwood 2Night*

11:00
2 4 5 News
9 *Arsenio Hall*
11 *The Odd Couple*
31 Korean Programming
BRV *José Carreras Sings Andrew Lloyd Webber*
TBS *Network Earth*
HBO *HBO Comedy Hour*
MAX **Movie:** *Streets*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Predator*
A-E *Caroline's Comedy Hour*
SHO **Movie:** *Music Box*
USA *Miami Vice*
TDC *Wings: Strange Planes*

11:15
7 News

11:30
2 News
5 *Sports Extra*
11 *Star Trek: The Next Generation*
13 *Going Home to Gospel With Patti Labelle*
21 *Masterpiece Theater*
NICK *Green Acres*
MSG *SportsDesk*
CNN *Sports Tonight*

11:45
2 *Sports Update*
4 *George Michael's Sports Machine*
7 **Movie:** *Goodbye New York*

MIDNIGHT
2 *Entertainment Tonight*
5 *A Current Affair Extra*
TBS *Beauty Breakthrough*
NICK *Self-Improvement*
BRV *Ten Great Writers*
HBO **Movie:** *Glory*
A-E *Terror*
TNT *Trailer Camp*
USA *Hollywood Insider*
TDC *Best of the BBC: America—Inventing a Nation*

12:30 a.m.
11 *Jesse Jackson Show*
TBS *The World Tomorrow*
ESPN **College Basketball:** Big West Tournament

12:40 a.m.
MAX **Movie:** *Accidents*
TNT **Movie:** *Dodge City*

1:00 a.m.
2 *Quincy, M.E.*
5 *Weekend Travel Update*
BRV *Champlin on Film: Bernardo Bertolucci*
TBS *Love After Marriage*
TMC **Movie:** *The Big Picture*
TDC *Discovery Sunday*

1:15 a.m.
4 *Memories: Then and Now*
7 *News*

1:30 a.m.
11 *Tales From the Darkside*
BRV *Nosferatu, The Vampyre*
SHO **Movie:** *Beer*

1:45 a.m.
4 *Missing/Reward*
7 **Movie:** *Reflection of Murder*

2:00 a.m.
2 *Nightwatch*
11 *Monsters*
TBS *Soloflex*
MAX **Movie:** *Survival Game*
A-E *Arts & Entertainment Revue*

2:15 a.m.
4 *Crime Stoppers 800*
HBO **Movie:** *Black Rain*

2:30 a.m.
11 *Friday the 13th*
TBS *Larry Jones Feed Our Children*
NICK *Mr. Ed*

REAL ESTATE REPORT

BUYING VS. RENTING

The upward spiral of real-estate prices in the mid-1980s convinced many people that home ownership was a surefire investment. Since their peak several years ago, prices have declined 20 to 50 percent for many properties. As a result, many potential buyers have turned instead to the rental market.

According to Manhattan real-estate professionals, prices are now beginning to stabilize in the sales market and the pendulum is once again swinging back in favor of ownership.

"Buying now makes overwhelming sense," says Franklin Speiser, managing partner of R.F. Stuart Real Estate. "Apartment prices are at a point that comes along once every ten or twenty years, where the cost of buying is actually less than the cost of renting many properties."

Rent is not tax deductible, but a significant portion of ownership costs are. Now, with lower prices, smaller down payments and mortgages are required. These factors, combined with the low interest rates currently available, make this an auspicious time to buy, Speiser says.

John Tyrrell, vice-president of Sulzberger-Rolfe, echoes a similar sentiment: "People are asking, 'Why should I rent, and throw money away, when I can buy my home, build equity, and have the potential for appreciation?'"

To illustrate the point, Tyrrell offers a net-cost, after-tax analysis of a typical Upper East Side, two-bedroom cooperative in a full-service doorman building of recent vintage, based on a buyer in a combined 37 percent tax bracket.

> *For the same monthly payout, buyers can build equity and have the potential for future appreciation.*

Fifteen months ago, his firm sold such an apartment for $285,000. The down payment was $71,000, or 25 percent. The 30-year fixed mortgage rate was then around 11.5 percent. With maintenance and tax deductions figured in, the net cost per month was $2,192.

Today, Tyrrell says, there is an identical apartment on the market for $219,000. Given a $200,000 sale price and a 10.25 percent mortgage, the net after-tax cost would be $1,703 per month. Similar apartments rent for $2,000 a month, Tyrrell says.

In order to help potential cooperative or condominium buyers, Sulzberger-Rolfe has developed OWNET, a computer-generated report that covers the entire range of economic issues related to the particular property a buyer is considering. The $25 fee is donated to charity.

The bottom line, in Tyrrell's view, is that "the market has finally gotten back to basics, where a home is viewed as a place to live, and not primarily as an investment vehicle." ●

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NEW YORK

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New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Martin Casey for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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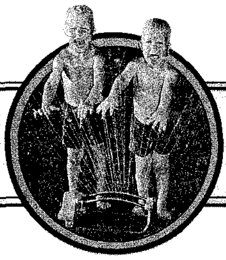
NEW YORK  KIDS

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Somewhere Over The Rainbow—This Tinman - a scintillating, dynamic, top corporate president, warm, devilishly handsome, intensely romantic, passionate, much sense of humor, down-to-earth, 39, fun, very fit, broad shoulders, classy, tall, seeks his Dorothy - *a stunning* lady of substance, under 36, who likes to laugh and love. Reply requires photo. 5770 ✉

Sensually And Intellectually Alive—Woman - lovely in face and figure, widowed, professionally active and *financially successful*, experienced in enjoying a wide range of the finer things in life yet capable of satisfaction with the simple pleasures. Seeks man over 40 who can be comfortable with an equal and who looks forward to developing a relationship of increasing intimacy and responsibility that includes adventuring, growth with a significant life partner, and sharing cultural, athletic, sensual and intellectual pleasures. Note/photo/phone essential. 5737 ✉

Fiery Italian Looks—Vivacious, sexy *siren, 36. Petite, PhD, widow with 8-year*-old son. Jewish. Scintillating, kind, passionate and incurably romantic. Seeks sincere, smart, successful, secure, strong yet sensitive, hot-blooded professional man, 35-50, sensual, in shape, over 5'8", who loves to laugh and is serious about *finding a soul mate for keeps. Jewish pre*ferred but not required. Photo/note/phone, please. 4743 ✉

Successful Lawyer, 6', Mid 40's—Athletic build, good-looking, would like to meet an attractive, low keyed, flexible and gentle *woman who does not mind depending on* a man who is interested in a relationship leading to marriage. Photo please. 4759 ✉

Single White Man—44, literary Wall Streeter, fit, quirky, Bohemian - seeks *unencumbered woman with a good heart* and artistic sensibilities, who doesn't want children. Photo appreciated. 3599 ✉

I'll Light Your Fire!—Attractive Palm Beach widow, mid 40's, unencumbered, fun, classy, caring, loving, passionate, energetic, enthusiastic, spontaneous and humble. I ski, sail, tennis, golf, scuba, indoor sports, etc. Healthy, happy nonsmoker, no drugs. Seeks similar accomplished man, 40-60, who, like me, is financially/emotionally secure. I believe life is better with someone special to share it with. POB 481, Palm Beach, FL 33480

Truly Special Guy—52, teacher, seeks Jewish woman, truly under 51. Photo, full details truly a must. 4799 ✉

Natural Redhead, Long Legs, A Size 4—Seeks lifelong companion, lover, more. I'm 36, romantic, beautiful and bright/ Ready for commitment, let's do it right. I'm Jewish, sensual, spiritual and kind/ Well-educated, witty, a clear quick mind. A Midwestern Manhattanite, 5'4", 105/ Sweet, sophisticated, fit, vibrantly alive. Energetic, well-bred, I've family wealth/ Summers in Maine, glowing good health. A *Renaissance woman with zest for living*/ Sensitive, caring, I take pleasure in giving. If you possess most of the traits above/ Seek communication, commitment, love, If you are a man of integrity and style/ Attentive and caring, with an easy smile... I just may be the greatest love of your life. Photo. 3617 ✉ ☎ Thanks.

Fairy Tales Can Come True—If you're young at heart. I'm looking for my knight in shining armor. You should be confident, creative, romantic, successful, sensitive, intutive, take pride in both mind and body, 38-55. I'm intellgient, very pretty, in great shape both mentally and physically and extremely intutive. I've recently moved after 15 years in LA. I love the city, ocean breezes, holding hands, flowers, fire places, music, dance, theater and especially waking up in someone's arms. I'm ready - are you? Photo. 4775 ✉ ☎

One-Of-A-Kind Man—Extremely handsome, giving and sensitive, sexy and sensuous, mid 30's, successful, well-traveled, seeks stunning head-turning woman who can give and take, for lasting relationship. *Phone/note/photo*. 3602 ✉ ☎

Sexy, Svelte and Sophisticated PhD—Ivy-educated, cultured and refined yet passionate and playful. Extraordinary grace, presence and charm. Active in Jewish community. Seeks Jewish professional gentleman of substance (34-48), who appreciates warmth, devotion and family values. Note/photo/phone. 3494 ✉ ☎

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Cupid Is Waiting, Let's Get Started—Good-looking Italian-American, 28, 5'11", diversified interests, a great guy in every way. Waiting to meet an intelligent and capable female, 22-25, who is ready for romance, marriage, family and a very happy home life. Please write about yourself, for a great beginning. 4746 ✉

Tall, Handsome And All Yours?—Tall (6'2"), handsome (very), athletic Wall Street man, 32, in search of striking, slender woman (24-32) for fine dining, exotic travel and mutual admiration. Interests include racket sports, the great outdoors and fine wines. High marks for beauty, brains and breeding. Photo/note. 5762 ✉

Beautiful, Shapely, Romantic Brunette—Loves dancing, travel, art, music, theater, *walks along the beach.* Seeks Jewish, manly, confident professional or businessman, 5'11"-6'3", 41-52, to share all interests and passions. Photo. 3596 ✉

MD Seeks Rocky Mountain Woman—Truly handsome MD, low 30's, slim, unconventional, musician - seeks complex, slim, outdoorsy beauty who misses the wind and stars. Photo necessary - will exchange. 3597 ✉

Bright, Beautiful, Talented Lady—Hoping to meet tall, successful Christian *man, 40-50, with warm heart and laughing* eyes. She's exceptionally warm, vivacious, educated and enchanting. 4779 ✉

Unique Renaissance Man— White partner in entertainment law firm, culture junkie and fitness enthusiast, 6', 175 lbs, 37, with GQ looks, passionate heart, adventurous spirit, super body and dry wit - seeks bright, warm beauty, 25-36, for love forever. Race unimportant - your heart is. Photo/phone a must. 3582 ✉

4.5 Doubles Partner—Successful, charismatic, good-looking, humorous, intelligent, inquisitive businessman succumbs to his need to build a relationship around *tennis - please be a cute, 32-38, 4.5* or better, upbeat female ready for commitment. A sensitive but strong man - travel, sincerity and lots of hitting. 4790 ✉ ☎

Beautiful MD—Jewish, 33, wants to meet successful, devoted, fun guy to share that loving feeling. Phone/photo/bio. 4768 ✉

Handsome And Cerebral Physician—37, single Jewish male, 6', 190 lbs, athletic, literate, creative. Seeks compatible woman for laughter, sharing and beyond. A thousand words by letter or by phone is better than a picture - your choice. 5763 ✉ ☎

Podiatrist With Dancing Feet—Upbeat nonsmoker, 40's, 5'7", divorced, Jewish, caring - seeks 30ish woman of substance and grace for lasting pas de deux. 5760 ✉

Lovely Jewish Widow—51, 5'4", slim, seeks successful nonsmoker. Photo. 5747 ✉

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Soft-Hearted Head-Turner—Still cherishes chivalry. Playfully sophisticated professional, 35, seeks well-mannered, one-woman man over 40, of warmth and wit, to share lifetime passions for travel, skiing and NY culture. 4778 ✉ ☎

Lover Man, Oh Where Can You Be?—Hopefully reading this! If you're intelligent, together, 45-55, and just haven't met that special woman, write this vivacious, pretty, sexy-looking, petite, brunette Manhattan professional. I'd like to meet someone sophisticated, attractive, honest and passionate, who realizes that if we can't feel when we're hurt, we won't feel when we're kissed. Photo. 3611 ✉ ☎

Sweet, Sassy, Smart—Attractive Jewish attorney - 30, 5'2", thin - seeks to share theater, movies, museums, skiing, travel, etc., with smart, successful, secure, handsome professional man. Note/photo. 5775 ✉

Professional Woman—Sensitive, supportive, culturally and family oriented - seeks man, 35-50, with similar attributes, who shares my desire to develop a fulfilling, committed relationship. 3587 ✉

Central NJ—Italian-American, 39, 6'2", 210 lbs, DeNiro looks - likes Soho, Little Italy, art galleries and antiques. Looking for a special lady, 30-45, nice shape, kids okay - for friendship first and all else will follow. I would like to meet a woman who likes commitment and stability. 4806 ✉ ☎

Classy, Very Attractive, Athletic, Slim—Cultured female, youthful 50's, seeks man of distinction, 55-65, photo. 3595 ✉

Sincerely Yours—Professional man, trim, attractive, 49, 5'10". Seeks rapport with a special lady who is smart, open, slim and pretty, 35-45. Photo/note/phone. 3576 ✉

Virginia Gentlewoman—Slim, pretty, well-educated, auburn-haired woman with large Virginia estate, seeks caring, highly successful man, at least 40, who is bright and funny, has time for me and for fun in the Virginia horse country. Personal response please. 3590 ✉ ☎

Gay, Super-Successful Man—55, attractive, well-read, humorous and involved in the arts. Seeks bright, attractive and interesting friend, 35-45, to share special life style. Serious replies only. Photo appreciated. 4782 ✉

Fun-Loving Female Exec—Jewish, early 40's, very attractive and athletic, loves tennis, movies, travel, country weekends. If you are a successful, energetic, together Jewish man who also has much to share, please send note/photo/phone. 3594 ✉

Handsome, Sincere—Single, white Jewish man, 5'11", 26, loves music, people and NY. Looking for woman, 20-28, with similar interests. Photo/phone/note. 3610 ✉

Merge With Me—Investment banker seeks to merge with a marriage-minded female. I am 30-something, Christian, very athletic, tall and slim, well-established, city and country, divorced, no children. I enjoy ballet and baseball, museums and mountains, champagne and sunshine. Please be bright and beautiful, artistic and athletic, willing to be not only a lover but a friend. Photo is a must. 3609 ✉

Caring, Upbeat—Progressive and worldly, 60-year-old divorced man, seeking a slim woman with beauty, intelligence and compassion, 35-50, who wants to make time for a nurturing and adventurous relationship, potentially full-time. Recent photo please. 4784 ✉ ☎

Blond, Brainy Professional Woman—32, with passion for arts and letters, seeking male counterpart. Non-blonds okay. Photo. 5769 ✉

Southern Man—41, 5'9" - dances, desires slender, introspective lady. 5777 ✉

Very Good-Looking Male Attorney—Values communication of feelings and sharing of daily joys and tribulations. I like to think of myself as caring and loving, but missing someone with whom I can share that love. I am 5'8", 40, slim and athletic, but not a jock. I enjoy movies, music, books and walking by the sea. Looking for slim, pretty female interested in commitment and who is both funny and fun to be with. Note/photo. 3589 ✉ ☎

Physical Attraction—Sought with a Jewish female, to 35, who would dine with a charming attorney, 39, in his own practice. Further developments up to us. Note with photo, please. (No judges). 3593 ✉

Gay Jewish Female Psychoanalyst—Late 40's, I'm very arttractive, feminine, spiritual and empathic. I am seeking a very attractive, professional, feminine woman desiring genuine intamacy. Photo a must. Note and phone. 3603 ✉ ☎

Passionate About Life—I have presence, character and style. I'm a well-bred female, 32, petite, terribly romantic, own very successful design firm. I love books, sailing, Europe, Maine, South Seas, etc. You're 5'7" plus, attractive, cultured, can be anything from rock star to architect to private investor - just as long as you are as passionate about life and work as I am. Maybe a little shy but a bit devilish - with that little boy mischievous twinkle in your eye. Photo/note. 5748 ✉

Designing Woman—Whose interior is as lovely as her exterior. Blond, attractive, slender, early 40's, warm, caring, honest, secure, creative, active, with eclectic interests and a great sense of humor, as comfortable in jeans as in formal attire. Looking for Jewish, nonsmoking counterpart. Note/photo a must. 4789 ✉ ☎

George Hamilton Look-Alike—Athletic, funny, 33, 6', 175 lbs, enjoys cycling, skiing, cats, movies. Seeks slim, attractive, warm lady, 23-35, for a long-term relationship. Bio/photo. 4810 ✉

Delta Burke-Type—Strong, smart and sassy Jewish female, 37, financial professional with many varied interests - seeking compatible, caring, Central NJ guy for friendship and dating. 3586 ✉ ☎

Can Lightning Strike Twice?—Are you a petite, classy, once-married woman with a taste for travel, the arts, and other niceties of life? Would you like to meet this good-natured, Jewish professional man in his very early 60's, widowed after a long happy marriage? 5771 ✉

Gay White Male—32, 6', 155 lbs, fit, seeks partner to share love of ballet, cabaret/music, theater and more. I'm basically a quiet and sensitive guy - but know how to laugh and have fun. If you enjoy the above, are warm, bright, attractive and serious, then perhaps we should meet. 4760 ✉ ☎

Only Smokers Need Apply—Charming, highly intelligent European beauty of certain age would like to hear from a distinguished, sincere, above-average "man for all seasons", with refined, cultured tastes, above 50 and up to (but not quite) 100 years old. I am widowed and tired of dining alone and talking to my dog. All sincere replies will be answered. 4769 ✉ ☎

Forever Man—38, handsome, trim, 5'8", Jewish, show biz professional, financially secure, with liberal values - seeks the real thing (yes, I still believe!) with a slim, well-educated, nonreligious woman, 25-35, with warmth, passion and humor, who enjoys NY's cultural scene (but likes to escape it frequently!). Beauty a plus (ain't it the truth!). Note/photo. 4756 ✉

Caring, Charismatic, Cute—Successful writer, 32, 5'2", slim brunette - seeks huggable Jewish male, 33-43, with integrity, smarts, humor. Photo/phone. 5779 ✉

Someone To Watch Over Me—Vivacious redhead -loves the quiet, the crazy, long walks, autumn leaves, starry nights, laughter. You are a 40-50something, ruggedly handsome, successful man, pleased with his pursuits and excited about possibilities. Note/photo/phone. 4700 ✉

Great Looks, Figure, Success—Blond, 44, seeks mate. (212). 5754 ✉ ☎

Pretty, Slender Lady—5'6 1/2", 112, 29, exciting career, many interests - loves travel, theater, dance, beach, R and B, rock. Seeking handsome, athletic, successful, caring, honest, generous, bright, passionate, charismatic, stable man. Note/birthdate/photo. 4781 ✉

Attorney With Dimples—Pretty, slim, 37, Jewish, seeks handsome professional man for relationship. Photo. 5750 ✉

Wonderful Guy—Good-looking, 26, 5'10", Catholic, MBA. Wishes to meet an honest, intelligent, successful, ambitious, attractive professional female (24-32). Reply requires photo. Nonsmoker. 4795 ✉

Stable, Slender And Smart—33, 5'8", attractive Jewish psychotherapist; affectionate, down-to-earth, open, fun. Seeks self-aware, secure, intellectually curious, warm Jewish man, interested in marriage. 5776 ✉ ☎

LI Woman, 52—Petite, attractive, cultured - seeks professional or executive, 55-68, to share interests. 4755 ✉ ☎

Single White Male—43, educator/photographer, sense of humor, likes biking, swimming, travel. Desires single white female, 30's, attractive, sensitive, with similar interests. Note/photo/phone. POB, 2445, Rock. Cent. Sta., NYC 10185

Widower, 50—Seeking female for long-term, serious relationship. 5740 ✉ ☎

City, Country—Riding, tennis, skiing and dancing - share it with me! Independent, fun-loving brunette, early 40's, in financial world, is anxious to meet Mr. Right with similar interests. My fireplace is awaiting your company! 4753 ✉

Lady Veterinarian—Enjoys horses and the arts. Seeks educated, interesting, successful, single white male, nonsmoker, 45-55. Photo preferred. POB 116, Demarest, NJ 07627

Pretty Lady Desired—40ish, 6', Asian, handsome, successful MBA seeks honest and affectionate lady. Must include photo/note/phone. 3615 ✉

Ready For Love—33, attractive, extremely athletic Jewish female - who loves romance, children, animals and sports - seeks Jewish male to share similar dreams. Note/photo/phone. 4803 ✉ ☎

Beautiful (Really) Blonde—Profressional, single white female seeks successful gentleman of integrity, 35-45. Desire warm, caring, secure individual for possible lasting relationship. Letter, phone and photo, please. 5663 ✉

Dark-Eyed, Very Attractive—Slim Italian professional - loves skiing, hockey games, traveling, life! You are a white Christian male, 35-45, handsome, intelligent, optimistic, have a great sense of humor and want a best friend. 3613 ✉ ☎

Very Attractive, French-Born—Multilingual, financially secure semi-retired businesswoman seeks kind, sweet, handsome gentleman companion - fun to be with, financially secure, 41-62, 5'11". Photo/phone two absolute musts. 3575 ✉

Forgotten Woman?—This Manhattan exec remembers you. Let's talk about romance and relationship. Recent photo. No drugs. POB 823, Wall Street Station, NY, NY 10005

Forty And Fantastic—5'7", Jewish lady, fabulous looking, very fit, with green eyes. Loves aerobics, movies, basketball, football, long summer days on the beach and romantic sunsets. Looking to meet dashing and dynamic Jewish male - handsome, tall, bright, witty, with a zest for life. Nonsmoker. Photo/note. 4749 ✉

You Have The Right To An Attorney—Adorable, petite Jewish attorney, 28, with blond hair and big green eyes, who loves concerts at the Beacon, CD 101.9, Ayn Rand, Broadway, sports and working out, seeks attractive, athletic, nonsmoking, professional Jewish male, 27-32, for trial relationship. Note/phone/photo. 4776 ✉

Style, Success, Quality—Handsome guy has it all but you. If you are 28-38, beautiful, bright, fun, want an honest relationship, send a photo/note. 3608 ✉ ☎

Discerning Divorcee—Seeks quality gent without commitment phobia, divorced/widowed, 50-60 - with wit, wisdom, wholeness and warmth warranty. I'm a nonreligious Jewish gal with guaranteed sincerity and sensitivity, who believes in friendship before fairytale endings and knows that love can be lovelier the second time around. Here's to hand-holding by Saint Paddy's day. For more info and reply, a bio on personal or business letterhead necessary. 4765 ✉

No, I Don't Play Tennis Or Ski—But I am a warm, intelligent companion. Country walks and the beach relax me. I am slim, smart, successful and pretty too. If you're 55-60ish and a match, send note/photo a must. 4800 ✉

Exciting Yet Steady:—Attractive, slim, 39, professional; creative, smart, well-traveled, fun, Jewish. Seeking man, 35-45, ready for committed relationship, who enjoys work/relaxing, doing/viewing; has environmental concerns, likes animals. Photo preferred. 3616 ✉

Sane, Sexy, Pretty Manhattan Lady—Seeks together man (48-58) for friendship/relationship/whatever. Photo appreciated. 5741 ✉

Exec, PhD, 34—Athletic, handsome, 5'9", dark hair. Speak German, Swedish. Into history, film. Seek bright, caring female. Photo. 4750 ✉

When You're Ready, You're Ready—Kevin Costner type, 35, 5'8", highly successful, fun-loving, down-to-earth, ambitious, great-looking, slim, perfect in every way, entrepreneur, seeks his one and only, for marriage and family forever and ever. Photo please. 4751 ✉

Emotionally Supportive—Upper West Side man, 6'1", 180, contemplative, very affectionate, divorced, seeks tender, psychologically communicative, 45ish wife. 4754 ✉

Pretty, Slender Female—5'4", seeks bright, humorous, sensitive man, 45 plus, for many happy tomorrows. 4777 ✉ ☎

Handsome, Successful Professional—33, athletic Jewish nonsmoker who loves both the excitement of the City and the serenity of my house on the beach. Looking for fun-loving, carefree and slim woman to enjoy all of life's pleasures. Note/phone/photo. 4761 ✉

Lovely Asian Musician Sought—As life's partner by interesting MD/scientist: dedicated and highly accomplished, tall, Jewish, Asian language-speaking, expert violinist. You: late 30's-early 40's, musically gifted, spiritually lovely, truly special. 5751 ✉

Hanky Panky's Not Just For Madonna—This beautiful, shapely, financially secure RN needs same. For this special RX, you Must Be great-looking MD or DDS, 34-44, Jewish, kosher. Photo a must. 3588 ✉

Wall Street Woman—51, classy, cultured, athletic - seeks compatible man of substance, 46-60. 3612 ✉

Great Dad Potential—Affectionate, athletic, romantic, normal. CPA, MBA, 35, 6', with heart of gold - who loves to ski, sail and what life has to offer. Desires to meet thin Jewish woman, 25-35, with an inner and outer beauty, to share a lifetime of happiness together. Note/photo. 3624 ✉

Petite, Effervescent Redhead—Warm, attractive exec seeks nonsmoking male, 50 plus, to share fun, culture and cuddling in NYC. 4785 ✉ ☎

Extremely Cute—Gay white female, 29, petite, smart, sensitive and very fit, seeks a warm, athletic, attractive woman for lots of laughs and companionship. Must enjoy working out. Photo please. 4796 ✉

Theory:—First-born males with only younger sister(s) make the best match for last-born females with only older sister(s). I'm the latter (41). If you're the former, help me test the theory. 3579 ✉ ☎

Dare—Pretty, petite, energetic, funny, successful exec, 28, seeks Jewish male, 28-35, not afraid of the C, L or M word - for fun/romance. Note/photo. 5772 ✉

One-Of-A-Kind, For Limited Time—NYC Jewish male, 5'8", 36, extremely successful business owner, very good looks, very fit, has more to offer than most - only to the one who dares to respond. Willing to exchange photos. 5773 ✉

Successful, Intelligent, Athletic—Male, 35, finance exec. Enjoys tennis, sailing, karate, music, city nights, country weekends. Seeks attractive, bright, playful, thin woman. 5774 ✉

This Special Lady Has A Question—Is it possible that an attractive, confident, sincere, affectionate, athletic, fun, professional Jewish male (28-35, 5'9" plus) is still available? I'm an attractive, professional Jewish brunette with sparkling looks and personality (30, 5'4", trim, shapely, intelligent, honest and playful), seeking to share sports, adventure, night life, romance and life with complementary male. Have all the great guys been taken? Photo please. 5758 ✉ ☎

Pretty, Brainy Damsel—Seeks shiny knight for gentle jousting, 50's. 4804 ✉

Exciting, Attractive—5'2", slim, blue-eyed blond, Jewish widow - seeks mensch, 62-102, healthy, wealthy, wise (as I am). I'm your counterpart - caring, sensual, down-to-earth values. Share life, love and my Fifth Avenue apartment with a view, forever after. Photo/note/phone. 4805 ✉

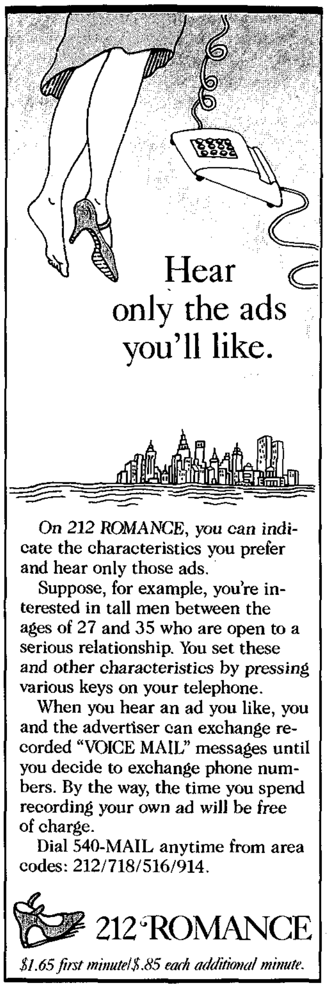
Seek Self-Aware Woman—Reflective, any race, who wants stimulating intimate relationship, and who does not want children. Single white male, 37, 6'3", book exec, West Village resident. Enjoy Off-Off Broadway, film, beach, talking, relating, loving. 3620 ✉

A Honey Of A Blond—Pretty, green eyes, slim, bright, warm, vivacious - seeks smart, funny, kind Jewish man, 37-45, for love, laughter and romance. Photo. 3625 ✉

Handsome Jewish Professional—33, 6'2", slim, swimmer, runner, dancer, body builder - live in Manhattan and enjoy the simple things in life, including walks on the beach. You are someone who wants to get out of the rat race and start a family, believes in an active life style, nonsmoking, under 33, pretty and slim. Recent photo/phone for reply. 4807 ✉

Charming, Young Asian—25, 5'6", slim, very pretty writer. Seeks tall, 30-50, handsome man. Photo/note. 5752 ✉

Ruggedly Handsome—Perspicacious mind, well-built, well-off, artist's soul, business head, 5'9", 39, marches to own drum but can definitely dance. Needs excitingly beautiful woman to share bottle of wine. Photo a must. 5759 ✉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$1.65 first minute/$.85 each additional minute.

Delovely, Adventurous Femme—Age 49, seeks classy male for summer getaway and more. 5702 ✉

Good-Looking Male—38, physically fit, divorced, Catholic, NYC police officer - seeks attractive, dependable female, 25-35, who enjoys travel, dining out, movies and fun. Photo/phone. 3585 ✉ ☎

Your Parents—Were warm, loving and affectionate. Their efforts produced a responsible, intelligent, considerate, good-natured man who knows what's important in life. This tender, warm, attractive, fit, professional Jewish female, 30, is easygoing, down-to-earth and has an awareness that apples fall close to trees. Note/photo/phone. 5753 ✉

Equestrian Rider/Equestrian Looks—31, feminine, well-bred, sensual appearance, 5'3" and slim. Seeks successful, professional, distinguished and cultured man with traditional values. 5'8" plus. Photo please. 4771 ✉

(Very) Handsome Federal Attorney—31, 5'11", dark hair/eyes, healthy, secular. I enjoy dining, reading, country roads, city lights. Seeking (very) attractive female friend. Photo helpful. 4747 ✉

HEAR THE VOICE BEHIND THE AD

CALL 1-900-454-1800

You can now call ☎ as well as write ✉ Strictly Personals advertisers. Look for ads with the ☎ to hear a message personally recorded by the advertiser–and leave a private message of your own. Advertisers' messages in this issue are accessible for 3 weeks beyond issue's cover date. Call from a touch-tone telephone. $1.50 each minute. This service is for adults 18 years or older.

STRICTLY PERSONALS

Investment Banker Type—45, ex-Wall Street lawyer, athletic, with successful and independent lifestyle and usually appealing combination of looks, sensitivity and sense of self. I would enjoy meeting a reasonably sane, very attractive woman, 27-37, who's funny, bright and loyal and who might also like movies, ballet, Paris and big dogs. It would be great if you're slim with a really great look and if you truly appreciated laughter, friendship and honesty. If you could teach me French, that's even better. Photo/note. 4788 ✉

Elusive Blue-Eyed Thief Of Hearts—Jewish male, 5'8", 31, seeks to be apprehended by warm, clever, captivating, single Jewish female, 25-35, resulting in long-term, possibly lifetime, sentence. No smokers. Note/phone/photo. 3574 ✉ ☎

Handsome, Successful, Youthful—Content, fit and sincere. 5'7" businessman, 40's, looking for counterpart with character and class, 30-45. Note/photo. 3621 ✉

Warm, Attractive—Adventuresome woman, college teacher, seeks companion, 48-58, to share a life of the body and the mind. 4783 ✉

Hugs, Kisses, Laughter And Love—Await you from this pretty, modern Orthodox, classy blond (30, 5'7"), looking to spoil a tall, well-built, charming man who is confident, sensitive, caring, honest, affectionate and easy to be with. Photo. 5739 ✉ ☎

Lee Iaccoca—Handsome Jewish version. Ex-chairman, witty, articulate, athletic, cultured. Seeks pretty, chic, intelligent lady for fun and romance. You will never be bored. Photo important. POB 43164, Upper Montclair, NJ 07043.

Attractive Asian Widow—48, professional and business woman, would like to meet professional man for serious commitment. Note/phone/photo. 4758 ✉

Handsome DDS—GQ type, seeks exotic female, 25-40, for romance and future. Photo essential. 4780 ✉

The Heart That Can't Love—Never dances. I: 56, pretty, sensuous, supportive, open, constant - desire a partner who dances to the same tune. Phone. 3584 ✉

High-Spirited, Beautiful, Brainy Broad—Wants perceptive male, 45-65, to share herself with. I love NY, friends, theater, movies, reading, travel, museums - cuddling and laughing. Are you wonderful, willing and do you have a sense of humor? 3604 ✉ ☎

Eligible Professional—40, 5'10", 150, divorced, loves classic novels. Wants to get to know an introspective and intelligent woman for a committed relationship, age 34-45. Photo appreciated. 4770 ✉

No Gold Chains Or Medallions—I like loafers (I mean shoes!). Small, slender, attractive female in late 40's seeks normal, self-sufficient male for fun times and potential relationship. No perfectionists please. 4786 ✉

Kind, Non-Yuppie—Financially secure, attractive, male, Jewish, lawyer, 34, 6', trim. Enjoys people, nature, exercise, reading, animals. Looking for soul mate, to bring out the best in each other forever. Make both of our lives more beautiful by sending photo/note - if you are a female with wholesome values, 24-33, slim, fit, nonsmoker. 3622 ✉

Adventurous Lady, 34—Very attractive, college professor - enjoys scuba diving, swimming, hiking, travel. Career-oriented but seeking serious relationship with attractive, sincere professional man, 30-45, who is both intellectual and athletic. Nonsmoker only. 4741 ✉ ☎

Wasp Male—Tall, handsome, secure, to meet quality female without children, but with desire to have same. Must be free to relocate. Photo and phone gets reply. POB 21525, Ft. Lauderdale, FL 33335

There's Nothing Like The Real Thing—That's what this beautiful, bright, blue-eyed brunette seeks. Me - 38, artsy, active, slim, loving. You - 40's, kind, handsome, successful, unafraid of the real thing. Picture/note please. 4707 ✉

Share My Wonderful Life—Beautiful blue-eyed enchantress, strawberry blond, slim, elegant, articulate, Upper East Side widow - seeks warm, successful, quality man, 60 plus. Photo please. 4767 ✉

Sincere Lady—Irish, well-traveled, slim, 5'4", health care professional - seeks a professional man, 38-45. I identify with a man with emotional strength. 3600 ✉

Attractive Girl-Next-Door—Athletic, funny, brunette, mid-40's professional seeks great guy. Note/photo. 5778 ✉

Beach Bum Accountant—Located in Bermuda, working in off-shore insurance/reinsurance - 40, 5'11", 185, blues eyes, very fit, enjoys running or weights after work and beaches on weekends. I have a great sense of humor and am forever optimistic. I am also sensitive and very much a romantic. I am looking for a pretty, petite, slim lady to share a weekend adventure which will hopefully develop into a relationship/marriage/children. I am willing to host in Bermuda and pay all travel expenses and can come to NY any time. Would appreciate note/photo and can supply same. 1801 ✉

Handsome, Trim, European-Born—PhD architect, 6', blond, blue eyes, mid 40's, successful and paid the price with loneliness. Enjoys cooking, tennis (though I'm not great) sending and receiving tulips and the good design of anything. Seeking an intelligent, pretty professional woman, 33-43, for life mate. Send note/phone/photo. 4773 ✉

Bicycling Enthusiast—Pretty, petite Jewish widow, 48, Ivy, professional, financially secure seeks successful gentleman to share wonderful times. 3601 ✉

Seeking Young Guy, 50ish—Best and brightest, to share love and laughter, monogamously forever after, with this loving, attractive, intelligent, cultured woman, full of spirit and love of life, who enjoys all that NY offers - travel, eating out/cooking in, friends, family. 4774 ✉

Black CEO—$300 MM corporation. Seeks well-balanced, successful lady, MBA/JD/MD (race not important) or college graduate, fully accomplished in her field/career. I'm 6', 40ish - a real gentleman and lots more. Curious? Let's explore chemistry. Photo/note/phone. 5756 ✉

Blond, Blue-Eyed—Ex-LA woman with brains and sophistication, 33, 5'7" - skiing, tennis, golf, very up. Seeks conservative club-type male with time and resources to pursue everything. 3573 ✉ ☎

Pretty, 39—Looking for a good friend and relationship. No racial preference. Photo/write. 3578 ✉

Handsome, Athletic, Very Successful—Wall Streeter, 28, Jewish, 5'10", seeks beautiful, bright female, 23-28, to share fun times, life's finest and much more. Photo a must. 5757 ✉

Take A Deep Breath—And jump in. I am a Jewish, 29, successful, unstoppable Wall Street dynamo. My soul mate is passionate, adventurous, sensual, bubbly, loves to smile and takes as great a pride in her appearance as I do. If you love to spoil and be spoiled...rotten - let's meet. It might be for a drink, it might be star fire! Bio/photo/phone. 4791 ✉

Classy Female—European background, tall, blond, slim, high energy, accomplished, principled but playful. Seeking a 38-plus man with right chemistry - affectionate, kind, thoughtful, athletic, successful, with compatible goals, values and lifestyle. Recent photo and captivating handwritten note. 5742 ✉

45-Year-Old—Very handsome, in shape, successful PhD, seeking pretty, intelligent, warm, caring woman, 30's. Goal: marriage and family. Photo/letter. 4792 ✉

Strictly Personals
BY PHONE

A SOUND RELATIONSHIP

When you buy a Strictly Personals ad, you now have the option of getting phone calls as well as letters. You record a telephone message on a private line we supply. Ask for a photo, letter, whatever. Respondents listen to your recording and leave a message. And there's no charge beyond the cost of your ad. For more information, call 212-643-6452. To place an ad, call 212-643-6500.

All ads and messages are subject to the publisher's approval.

NEW YORK MAGAZINE

Very Pretty, Slim, Sensuous—Bright and lively, 41-year-young, Jewish teacher seeks warm, wonderful, nonsmoking man for laughter and love. 3606 ✉

A Smashing Low-50's—Widow am I/
romantic, svelte, Jewish, English and spry/
Enjoy arts, laughs, travel and food?/
Send photo/age/bio/reply. 4793 ✉

Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, 33-36, 5'5"-5'8", nonsmoker. Note. 5729 ✉

Wall Street Executive—45, very successful, athletic, 6', divorced. Interests include good books, conversation, kids, travel, tennis, skiing and triathalons. Am positive, secure, sensitive and open. Seeking a relationship with an intelligent, attractive, athletic, caring woman. Please send photo and note. 4757 ✉

Blue-Eyed Brunette—Very pretty, 34, seeks handsome, stylish European or bilingual man, 35-42. Engaging, charming and successful. Photo. 3577 ✉

Dazzling Redhead—Cover girl looks, Manhattan professional woman - seeks man of integrity, 36-46. Brains, wisdom, humor and warmth essential. Note/photo/phone. 4762 ✉ ☎

I Haven't Met You—In a bar or on a blind date - help me avoid strike three. I am 36, 5'3", full-figured, attractive, sensitive, Jewish midwestern woman - looking to share Sunday movies, theater, great dining, travel adventures, family and friends and more. You are active, professional, family-oriented, warm-hearted, have a good sense of humor and are looking for a lasting relationship. If mom and dad would approve of you, please respond. Photo/phone appreciated. 5768 ✉

Attractive Italian-American Male—44, 6', 175 lbs. Seeks female, 32-42, caring, intelligent, romantic, spontaneous - likes music, walks, beaches and more. Photo/phone/note. 4794 ✉

No Romantic Involvents—No commitments. Would like to meet an affable single man in his 60's for an occasional dinner, dance, walk or talk. I am tall (5'8"), slim, secure, single and sometimes silly. Nonsmoker please. 4808 ✉

Beautiful Female—35, compassionate and classy, seeks nonsmoking, attractive, secure professional male for a relationship. Recent photo, phone number and note. 5767 ✉ ☎

Energetic Yet Sensitive Male—Professional seeks caring female, 21-38, who is bright, with an excellent sense of humor and is ready for a serious relationship. I like everything, from traveling to the Great Pyramids to running in Central Park to quiet conversations at home. Send note/phone. 5755 ✉

Singer By Night, Banker By Day—All contradictions, but happy that way! Slim, attractive lady, 32, looking for a man with a lively, open mind and a warm heart. Are you sensual but intellectual, spontaneous but responsible, preferably left-leaning and nonreligious? Let's share the silly, the serious and the sublime! 3623 ✉

Pretty, Warm, Outdoorsy—Art lover, female, 38, seeks caring, accomplished, athletic, marriage-minded man. 4748 ✉

Successful Attorney—46, tall, divorced - seeks professional woman, 38-44, for serious relationship. 3626 ✉

ASSORTMENTS

Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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MICHAEL ONDAATJE FAN
Sunday, Feb 24, 1991 *on the evening train* from New Haven. You were reading. I was reading. We spoke a little, I'd like to talk more. If you would too, please get in touch at 1803 ✉.

Ladies Of Asia—All In NYC Area. By app't. only. Tele: 718-359-3741

Poker Nights—Mon & Thur, 8-1. Friendly group needs more players for hold'em pot limit. Midtown. Call Ned: 212-262-1600

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NEW YORK's
Weekly Bulletin Board
Say "I Love You" or "Happy Birthday"...reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon...
Call 212-643-6500

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Here's How:

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Wanted: Man With Social Conscious—If you are a truly exceptional man born between 1935 and 1945 who thinks making a difference is more important than developing your biceps and you think writing or answering an ad like this is absurd, maybe we have the start of something wonderful. I like a man who is funny, intelligent, fit and emotionally and professionally secure - a true leader in his field. I'm an unusually beautiful, athletic (but not fanatic) woman of substance. A warm, introspective, vulnerable and strong person. Serious in my work but a not-so-lapsed romantic. I adore kids (my fabulous three are in college), chamber music, the ocean and lots of other things you don't have to love too (except the kids part). Send photo and letter. 5764 ✉

Lively Italian-American Brunette—33, 5'7", 125 lbs, Ivy League MBA, looking for a funny, kind, gallant, capable, intelligent gentleman who loves dogs and is true blue. I love romance, work, travel, cooking, entertaining, having fun! 3598 ✉

The Thrill Of A Hole-In-One—Diving the reefs in the Caribbean, skiing untracked powder in the Rockies. We can share these and much more. This very successful Jewish male, 38, is looking for that special someone to enjoy life's pleasures with. Photo. Note. Nonsmoker please. 5765 ✉

Handsome, Single White Male—Wasp, Jersey resident, college grad, professional, 5'11", tall, slim, good health, very active, loyal, no bad habits. Seeks very attractive, petite, classy lady, 45-50 years, nonsmoker, with sense of humor. Photo please. 4742 ✉

Seeking—Jewish gal under 40, with good looks, kind heart and a sense of humor, who can give as well as take, for this 45-year-old, professional, nonsmoking guy. Photo/note appreciated. 4657 ✉

Female Art Director—Witty, articulate, independent, late 30's, seeks special man - bright, handsome, over 35, willing to share life with fabulous redhead. 5743 ✉

Successful White Banker—Athletic, 6', 34, seeks white or Hispanic, bright, sincere, attractive, slim female, 27-35. Nonsmoker. Photo/note. 4798 ✉

Nice Guy Anyone?—Jewish Jersey Attorney, 37, seeks woman with whom to share and solve the mysteries of life. I am an intelligent, articulate, funny, caring, nice guy who genuinely likes people; a good listner, a good friend. I am short, heavy and non-macho, but I still harbor utopian ideas that it's what's inside that counts. I am a voracious reader; tastes range from Shakespeare to Rand to Ludlum. I enjoy game playing; Bridge, Scrabble and Backgammon are favorites. I am an avid sports fan and am frequently found at Giants Stadium, Madison Square Garden or The Meadowlands Racetrack. Listening to the words of Bob Dylan keeps me forever young and rekindles hope and spirit. I can offer you suppot, compassion, empathy; a shoulder to lean on, an ear to talk to, a heart always open. Life is meant to be shared. While I love solitude, I desperately miss companionship. 3580 ✉

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900 Personals Get Results

☎

Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

Call by 5 P.M. on the Tuesday before your ad appears to record your own confidential message. After the ad is published, call your "private line" up to three times a week *at no charge* and hear the results.

For more information, call 212-643-6452.
To place an ad, call 212-643-6500.

All advertiser messages are accepted at the discretion of the Publisher. Advertisers who neglect to record a message will forfeit this free service.

LI Widower—Handsome, Ivy grad, 5'8", Jewish, late 50's, financially secure. Seeks a slim, fit, pretty lady, 45 plus, of depth, warmth, intelligence and humor. Photo please. 4797 ✉

Handsome White Attorney—29, seeks attractive and spontaneous, single Christian female, 22-30, who enjoys dining, dancing, movies, lots of fun times and passionate nights. Note/photo. 4802 ✉

Jewish Male—63, NY/NJ, MBA, caring - seeks in same female. Pix. 4764 ✉

Let Me Start—A fire in your heart. Regular guy, 36, romantic, caring, fit, Catholic, with varied interests - seeks affectionate, intelligent, shapely woman, 25-32, nonsmoker. Trade photos. 5761 ✉

Sweet, Womanly Woman—PhD, very pretty, mid 40's, size 6, with love for city, country and family life, seeks enduring relationship with professional, 43-plus man of humor, integrity and varied interests. 3591 ✉

Pretty, Refined Lady—Black professional, 38, nonsmoker. Enjoys theater, movies, dining. Seeks refined, white or black, well-groomed professional with similar interests. 3592 ✉

Rich Jewish Female—Seeks same in doctor/businessman/law, 38-49. 5745 ✉

Jewish Male, 40—NJ teacher. Like the American eagle, I am both bald and rare. Warm, thoughtful, multifaceted. Seeking Jewish female (28-38) for serious relationship. Make our mothers happy - bring me home for dinner. Note/photo. 4772 ✉

Don't Accept Imitations!—Adorable, handsome and intelligent professional gentleman, looking for a Jewish female, 27 to 33, for romance, enchantment and magic. Photo and note will be appreciated. 5744 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 700

BY MARY ANN MADDEN

George Hamilton in ROYAL HUNT OF THE SUN

Sinéad O'Connor is the THE KING AND I

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Above, summer stock. Competitors are invited to select one familiar play or musical and supply apposite cast members.

Results of Competition 697, in which you were asked to provide a brief classified for an unwholesome product or service.

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Jack Ryan, N.Y.C.

NEW! VOODOO BARBIE.
Victor Blume, Sayville, N.Y.

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Mary Fussner, Chagrin Falls, Ohio

BODACIOUS TUTUS. Biodegradable ballet skirts.
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Carla Rowell, Locust Valley, N.Y.

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Steve Herskovitz, Bristol, Conn.

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Anthony Gray, Closter, N.J.

CHARM INSURANCE. You have a policy on your house, car, life, and health, but isn't personal magnetism your greatest asset? We pay if you become obese, morose, or cranky.
Sheila B. Blume, M.D., Sayville, N.Y.

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Kate Smith, Wheeling, Ill.

GRUESOME JELL-O MOLDS. Vampire in coffin, twisted dagger, happy face.
J. Bickart, Washington, D.C.

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C. C. Kinney, Albuquerque, N.M.

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Marj Brubaker, Carlisle, Pa.

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Jim Weis, Atlanta, Ga.

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David English, W. Somerville, Mass.

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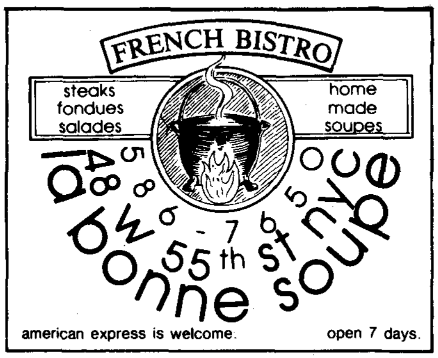

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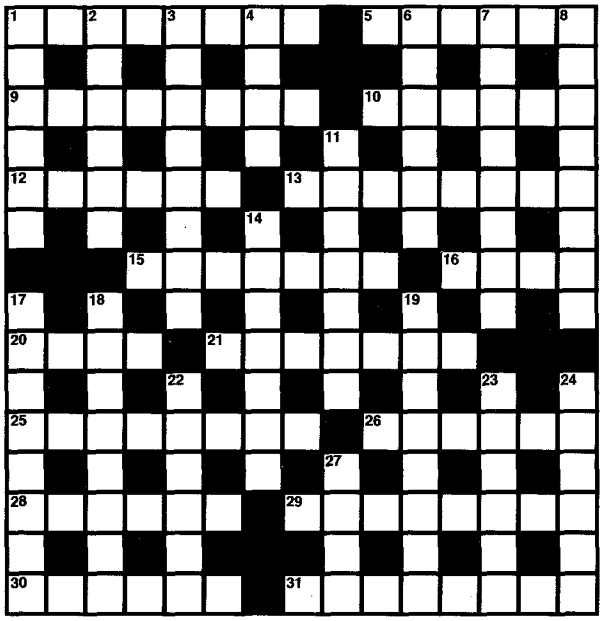
‘SUNDAY TIMES’ OF LONDON CROSSWORD

ACROSS

1 Charges for individual fruits. (8)
5 Slight depression caused by 17, right? (6)
9 Rail on at lawless characters, which is sensible. (8)
10 A ship carrying wine or bricks. (6)
12 Hit hard by an advertising jingle. (6)
13 Recognise and quietly receive eccentric. (8)
15 It could be a mistake embellishing 30. (7)
16 Hector’s piece about American capital. (4)
20 A row growing out of control. (4)
21 Turn cold on the green. (7)
25 A quarter had not paid, being dogged. (8)
26 The painter made to live in works satisfactorily. (6)
28 A girl who’s popular—and grating with it! (6)
29 Many hems are uneven, and that’s material. (8)
30 Information required about a road in a pleasant area. (6)
31 Put off retirement. (6, 2)



DOWN

1 The doctor stood up, far from happy. (6)
2 The idea is to have not one over. (6)
3 Engaging a lad, bore with disruption. (8)
4 The Icelandic sagas show great spirit. (4)
6 Look for the small change in a party. (6)
7 A jacket for town. (8)
8 Appreciates compliments. (8)
11 Merit of French verse translation. (7)
14 Music-maker receiving a ring and a crown. (7)
17 Getting into gear. (8)
18 Compromise to put a stop to outrage. (8)
19 Youth-leader after a drink, having the wind up. (8)
22 A European holds it to be courteous. (6)
23 Protect key wetlands in divine setting. (6)
24 Like to strip on rising from taking a nap. (6)
27 Unable to move at speed. (4)

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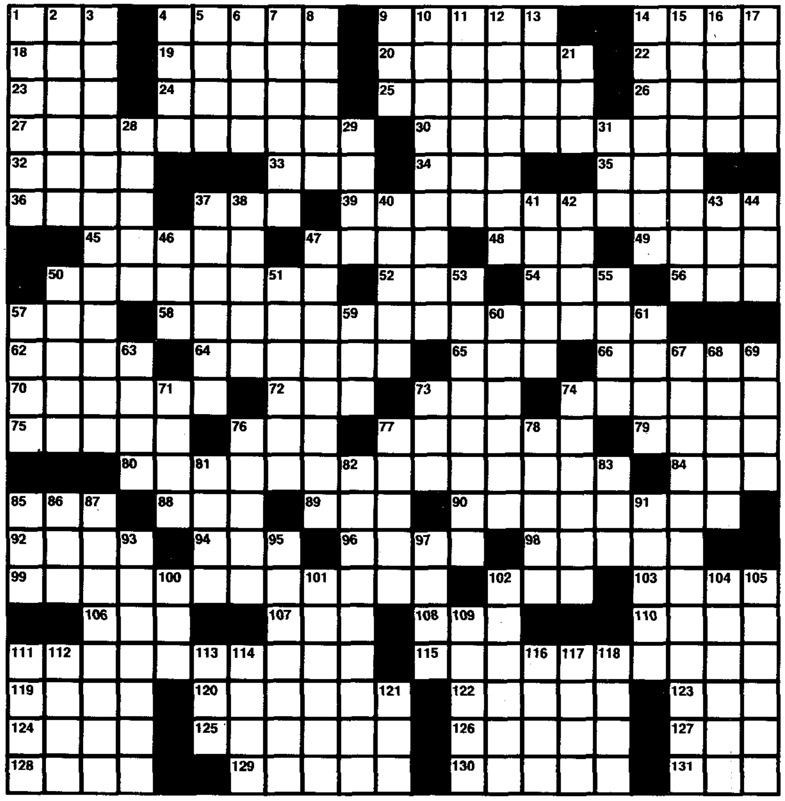
‘AFRICAN JAUNT’ : ‘CUE’ CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Twitch
4 Cote babies
9 “Gondoliers” girl
14 Alumnus, familiarly
18 Stop —— dime
19 Approximately
20 Use up
22 Prefix for sol or space
23 Honor-society letter
24 Pennies from Devon
25 Jewelers’ measures
26 Hammer’s target
27 Goes into a garage?
30 Pamper?
32 Town north of Tucson
33 Whitney or Wallach
34 “. . . the same door where — went”:“Rubaiyat”
35 Abbott’s first baseman
36 GOP members
37 Squealer
39 Residential units?
45 Opposite of attract
47 Anklebones
48 King Cole
49 Pickup point
50 Freeloader
52 Terminate
54 Foldaway bed
56 Sauce for sushi
57 Circle segment
58 Polluted waterway?
62 Musical Rio lady
64 Possible truck capacity
65 MGM’s lion
66 Mongrels
70 Quantity
72 Tugboats do it
73 Oregon’s state tree
74 Sci-fi film of 1985
75 Baseball’s Yogi
76 Mach 2 plane
77 Salon offering
79 Kin of Vesuvius
80 How two can live?
84 Wise to the jive
85 Hardwood
88 “Bali ——”
89 Citizens of Vientiane
90 Fragrant flowers
92 Cordelia’s father
94 Was winning
96 John Mc—— (“Flanders Fields” poet)
98 Archaeologist’s find
99 Hearth conversation?
102 Encountered
103 Eye fringe
106 Here: Fr.
107 Have a bawl
108 One, to Juan
110 —— spumante
111 Luncheon choice?
115 Kind of quartet?
119 Part of Q.E.D.
120 Really happy
122 Barrel feature
123 Conk
124 Calendar information
125 Matador
126 Subway wherewithal
127 Back in time
128 Luge, e.g.
129 Contract conditions
130 Mortimer the dummy
131 In medias ——

DOWN

1 Opera hat
2 Sniff snuff
3 Manipulation specialist?
4 Licks up
5 In the sack
6 “La Gioconda” name
7 Oaken item of song
8 Super-bargain
9 Sleuth, short style
10 Doctor’s job
11 Pounced
12 Walrus’s kin
13 Not in favor of
14 Indira’s family
15 On-tap computer data
16 Seed covering
17 Mete
21 U.S. medal
28 “Kollege of Musical Knowledge” bandsman
29 Costa ——
31 Possess
37 Photographed again
38 Outlander
40 New York city on the Allegheny
41 Neighbor of Hong Kong
42 Lay —— the line
43 Pasture sound
44 Le Carré character
46 Gentle stroke
47 Stay on the wagon
50 Certain TV time
51 Sleeping-sickness carrier
53 Needing careful handling
55 “——Shanter”
57 Descendant of Ishmael
59 Lay (’em) in the aisles
60 Cherry red
61 Henry of publishing
63 Mystique
67 Where to come with me for a drink?
68 The sounds of music
69 Crackle’s preceder
71 Colleague of Crosby and Stills
73 Actress Wray
74 Bordeaux wine
76 Drew back
77 Fauna’s go-with
78 Cognizant
81 City of Colombia
82 Elephant
83 Lon of Cambodia
85 Fairyland figure
86 Luau neckwear
87 Steep in a mixture
91 Marner of fiction
93 Performed a poem
95 Assert
97 Rub-——
100 Sonny’s contemporary
101 Moon cavity
102 Downey of TV
104 Straight man
105 Rhinos’ acquaintances
109 Hatching places
111 Koppel and Kennedy
112 River of Russia
113 Go like the sun
114 What “little things mean”
116 Recipe direction
117 Between happily and after
118 Tear asunder
121 Rules to follow



Solutions to last week’s puzzles appear on page 127.

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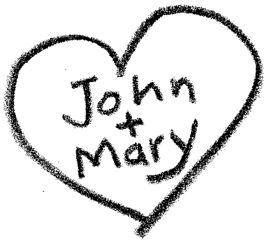
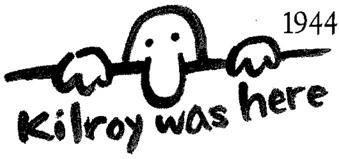
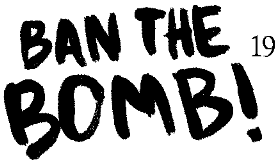


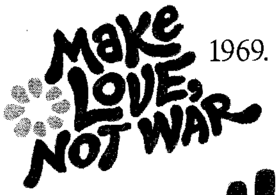
1940.


Kilroy was here

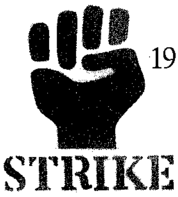
1944.


BAN THE
BOMB!

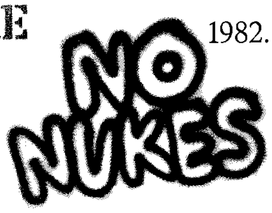
1959.


Make
LOVE,
NOT WAR

1969.



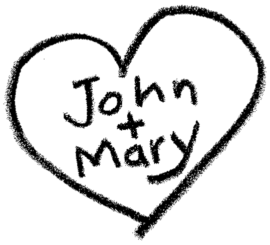
1972.



1982.

DIE
YUPPIE
SCUM

1988.



1991.

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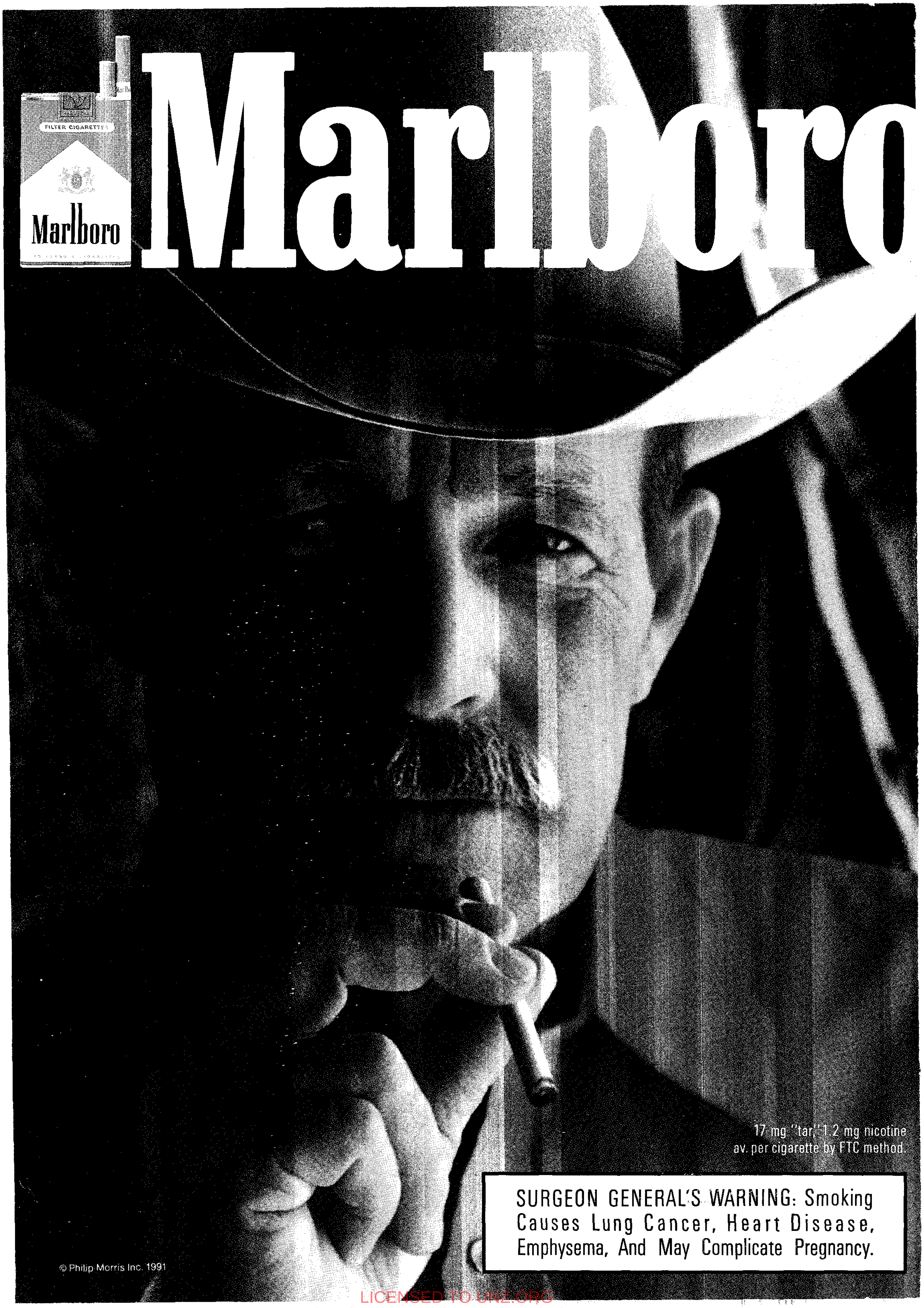
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